MUSIC - UNIVERSITY OF TORONTO
3 1761 11134830 6

Rust, Friedrich Wilhelm
[Sonatas, violin, harp,
C. 103, A major]
Sonata

M
295
R87
C.103
1984
c.1
MUSI

UNIVERSITY OF TORONTO
score
EDWARD JOHNSON
MUSIC LIBRARY

Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

https://archive.org/details/31761111348306

РУСТ Фр. В.
RUST Fr. W.

СОНАТА
SONATE

ШПОР Л.
SPOHR L.

КОНЦЕРТНАЯ СОНАТА
KONZERTSONATE

ДЛЯ СКРИПКИ И АРФЫ
FÜR VIOLINE UND HARFE

МОСКВА «МУЗЫКА» 1984

MOSKAU «MUZYKA»

РУСТ Фр. В.
RUST Fr. W.

СОНАТА
SONATE

ШПОР Л.
SPOHR L.

КОНЦЕРТНАЯ СОНАТА
KONZERTSONATE

ДЛЯ СКРИПКИ И АРФЫ
FÜR VIOLINE UND HARFE

МОСКВА «МУЗЫКА» 1984
MOSKAU «MUZYKA»

Сонаты для скрипки и арфы Фридриха Вильгельма Руста и Луи Шпора публикуются в СССР впервые.

В сонате Ф. В. Руста автором предусмотрена возможность исполнения скрипичной партии флейтой или гобоем, а партии арфы — фортепиано.

В сонате Л. Шпора партия арфы публикуется в редакции К. К. Сараджевой. Текст скрипичной партии приводится без изменений. Соната может исполняться также в сопровождении фортепиано. Для этого прилагается авторский вариант фортепианного изложения.

Все редакторские дополнения заключены в квадратные скобки.

M
295
R87
C.103
1984

СОНАТА

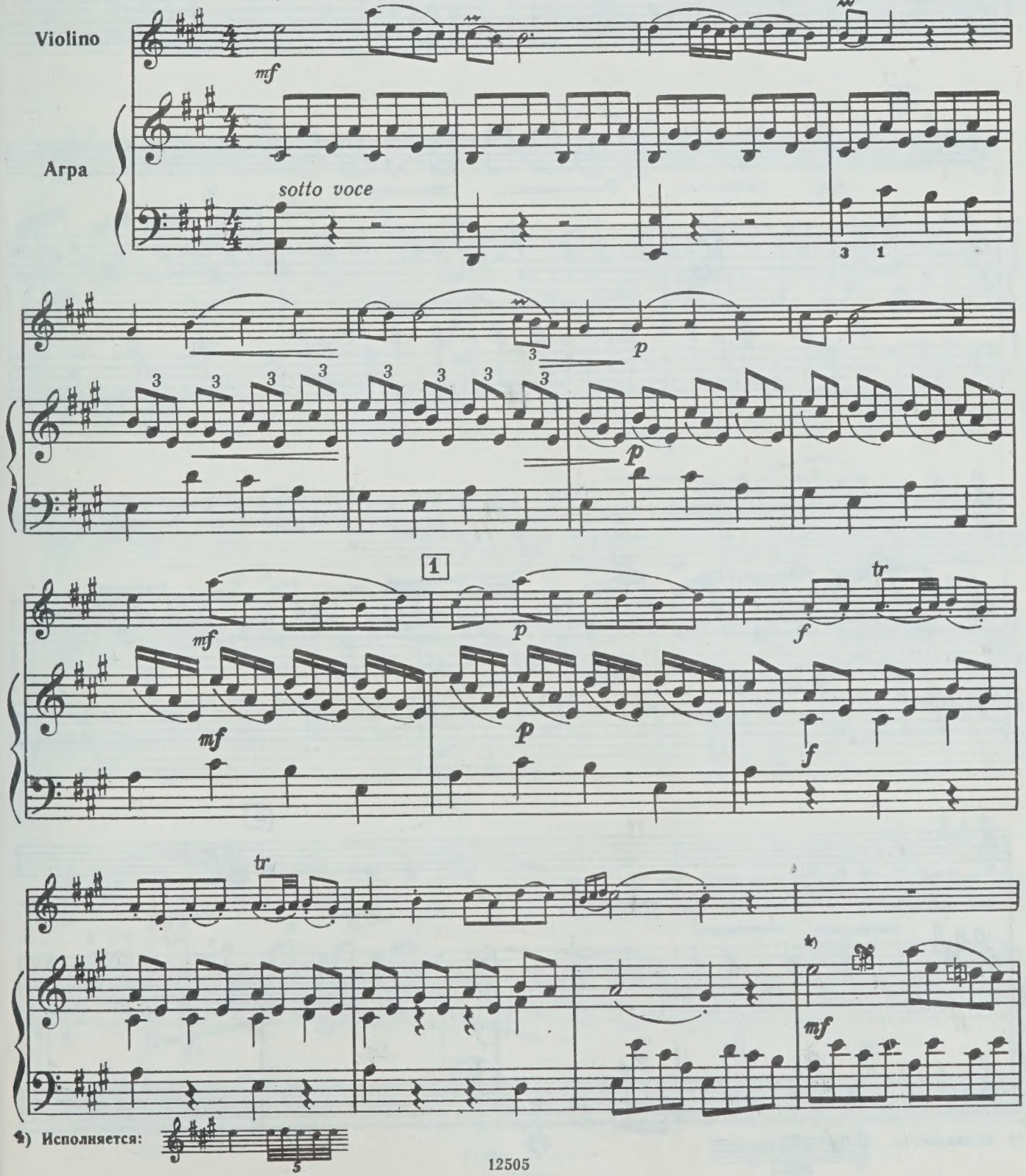
для скрипки и арфы A-dur

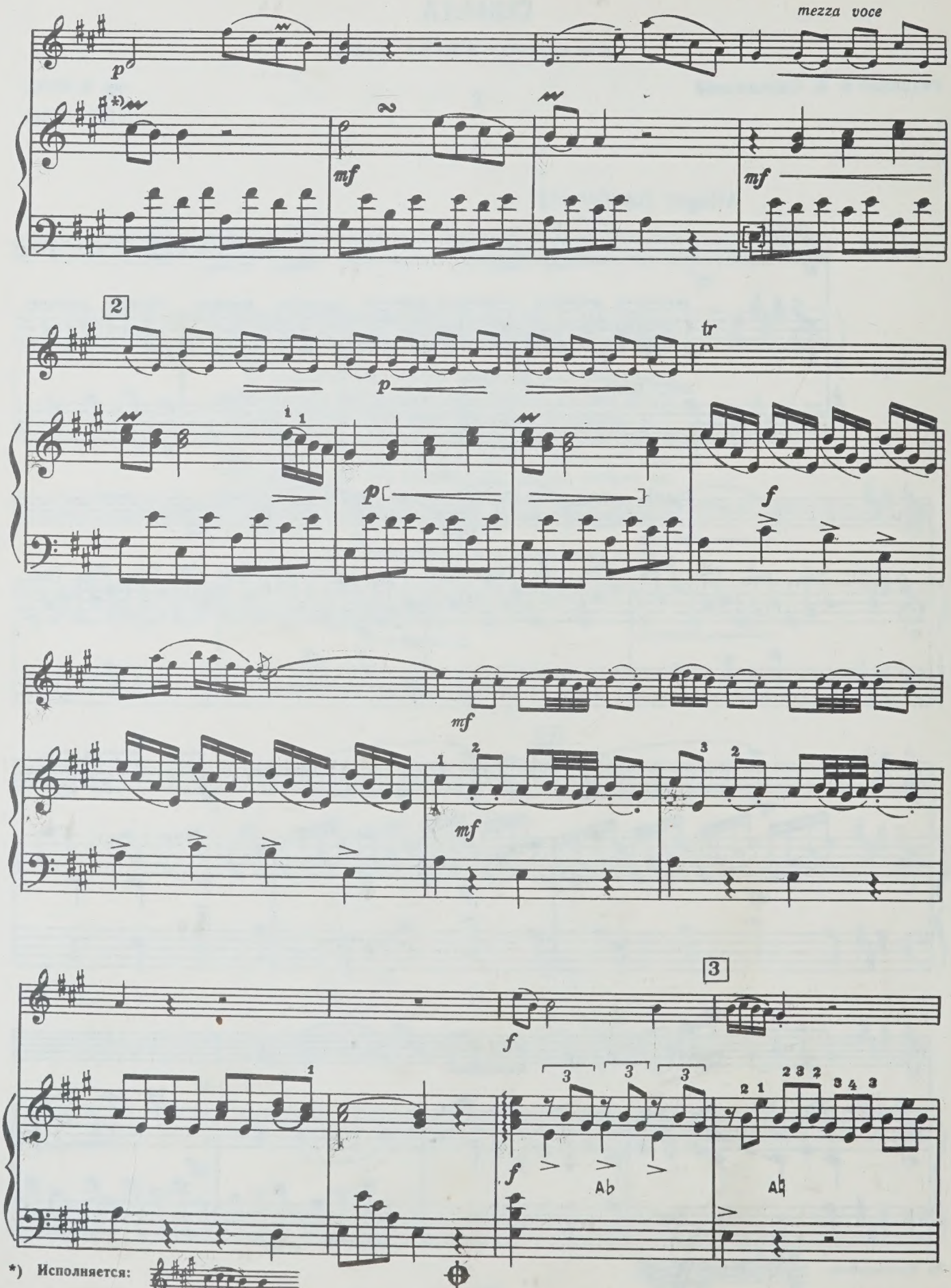
Редакция К. К. Сараджевой

I

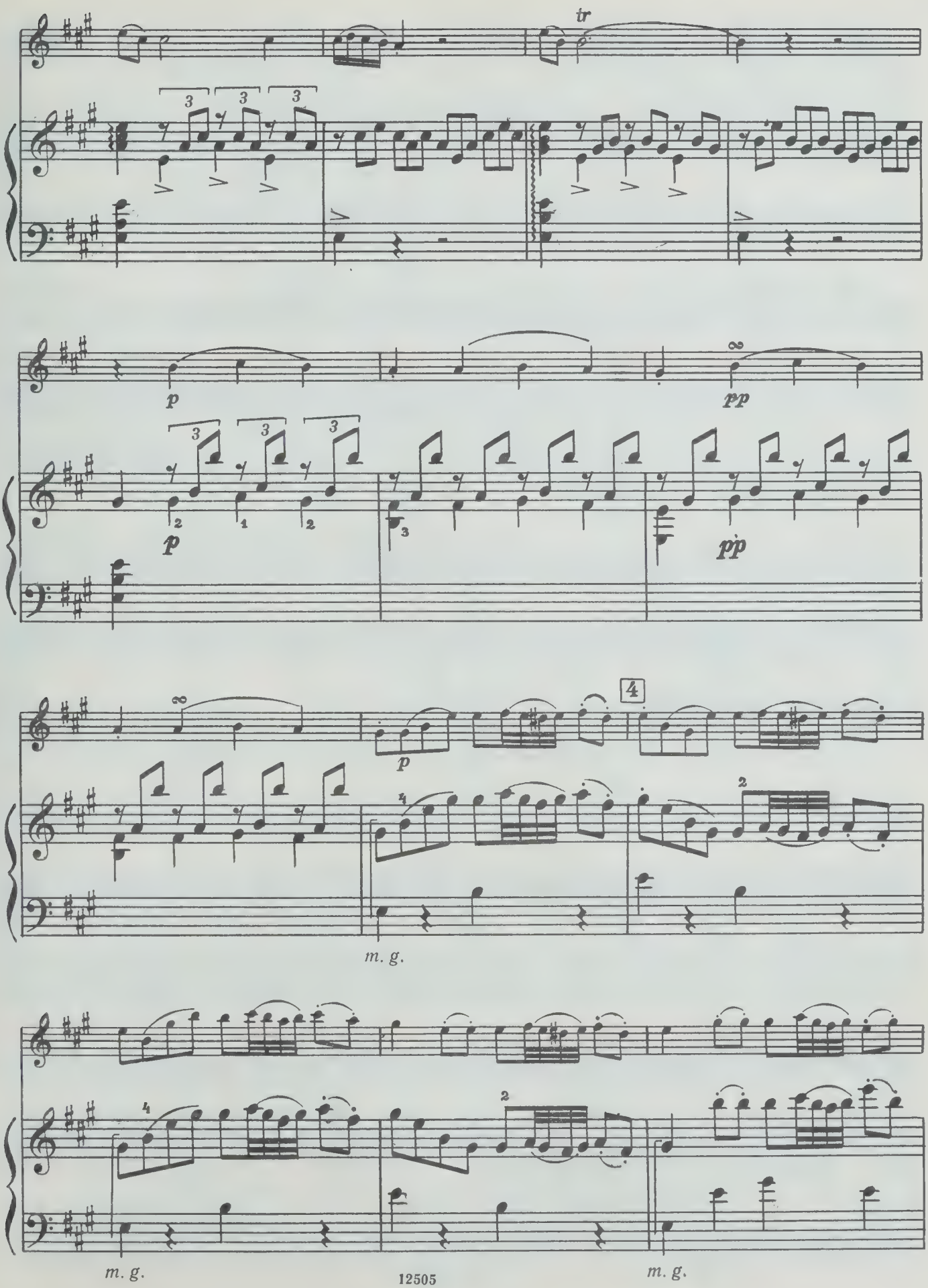
Фр. В. РУСТ
(1739—1796)

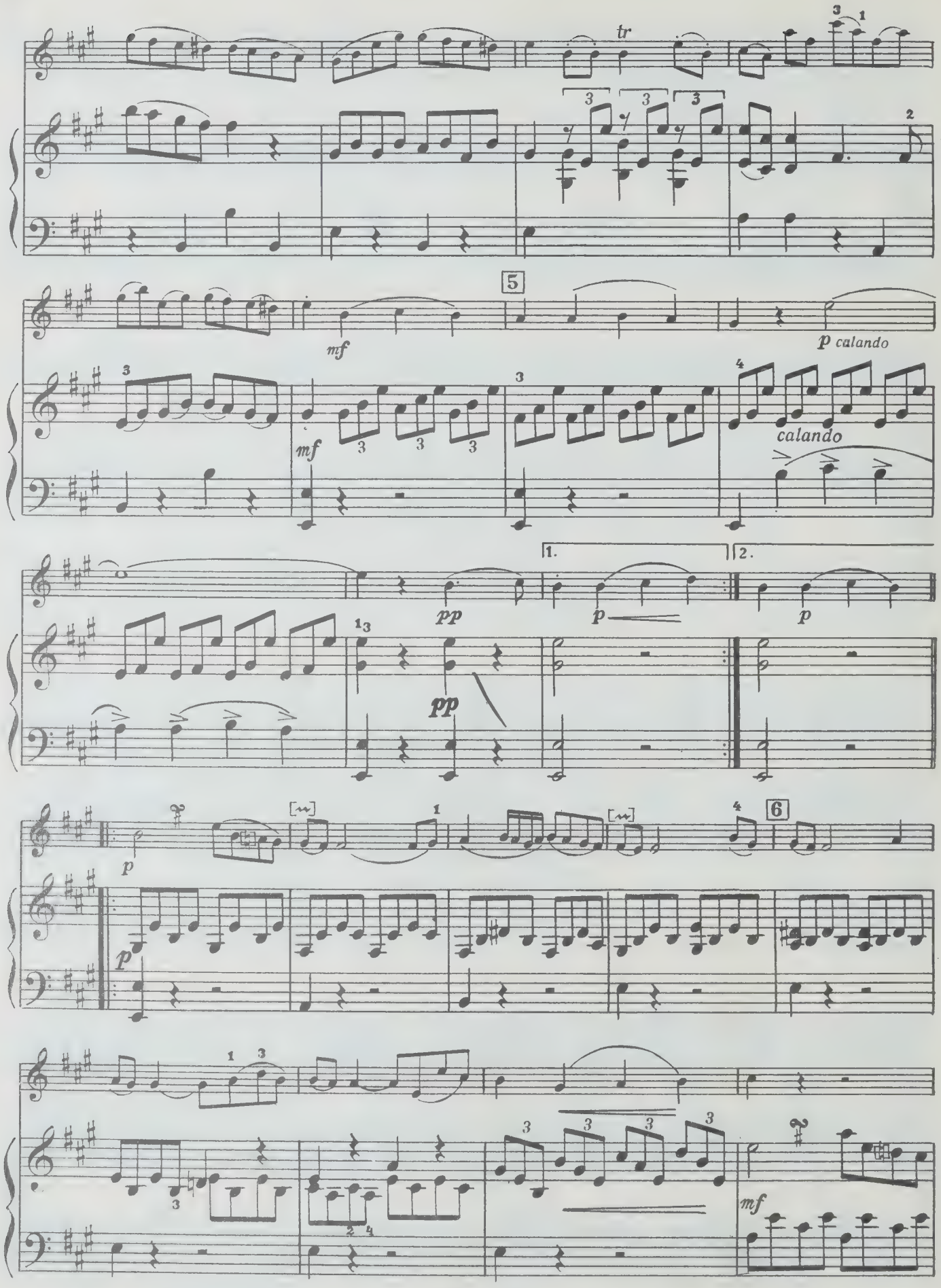
Allegro [moderato]

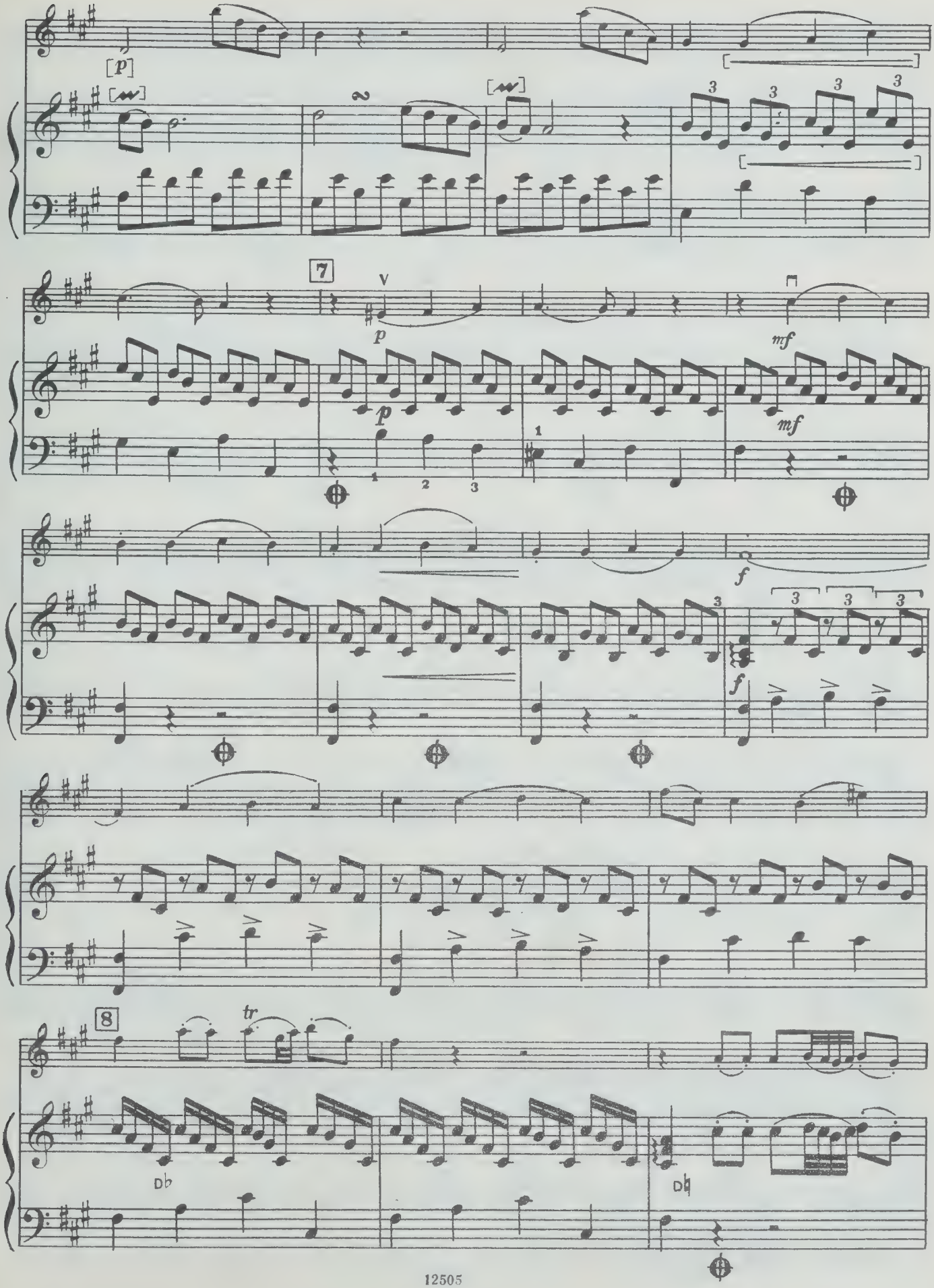


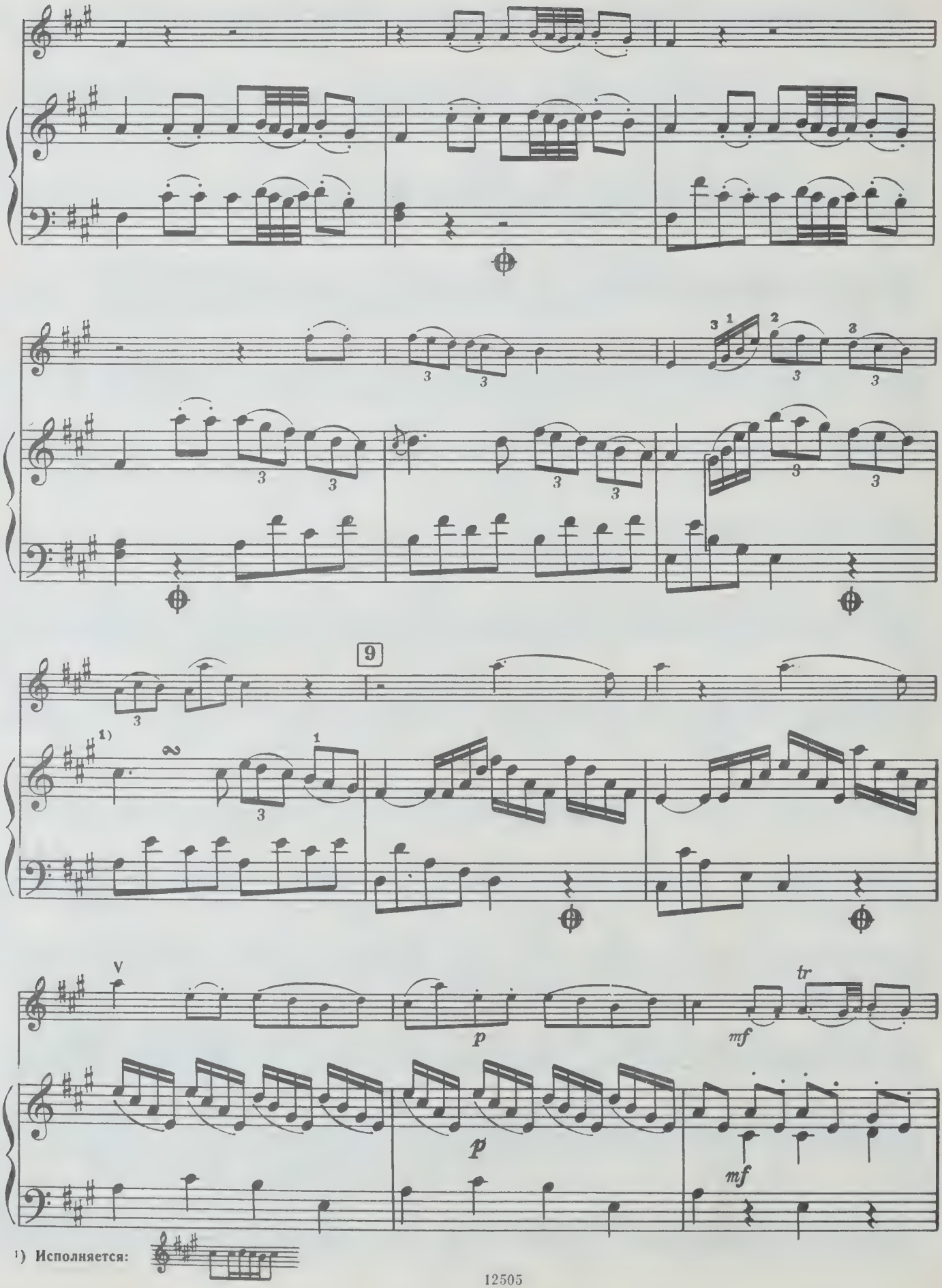


*) Исполняется:

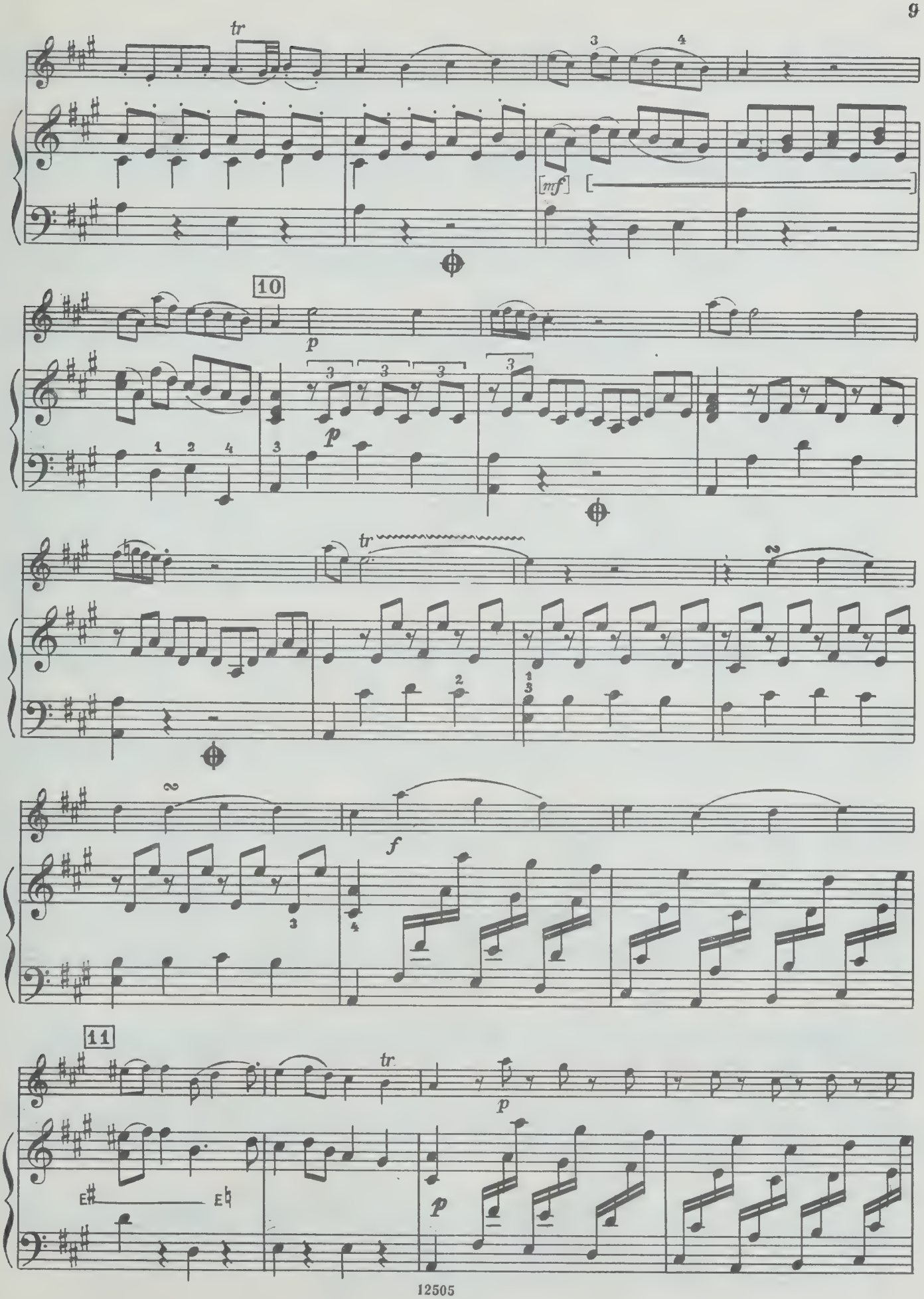

tr
p
pp
p
pp
4
m. g.
m. g.
m. g.

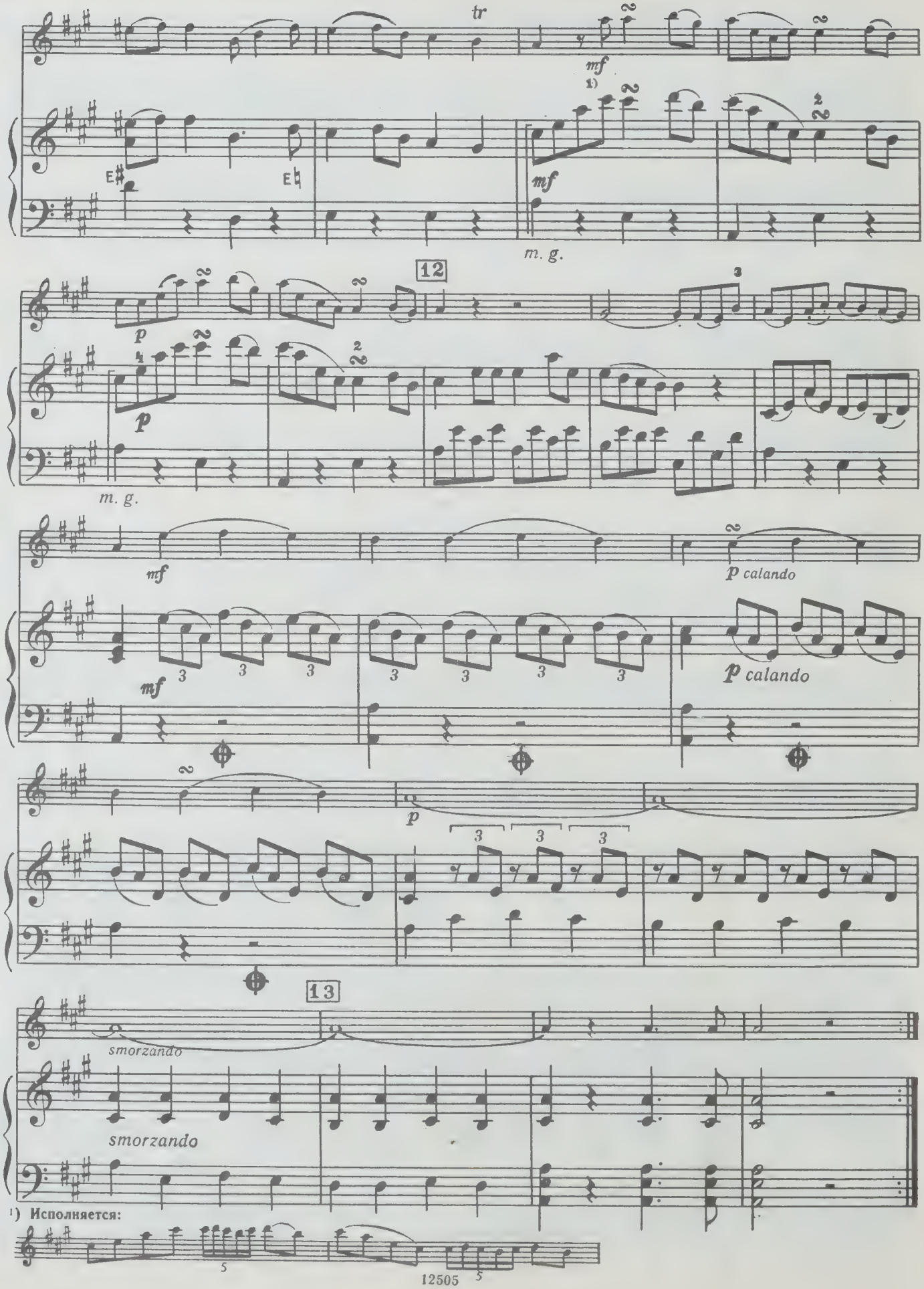

tr
5
mf
p calando
mf
calando
1.
2.
pp
p
pp
6
p
p
mf


[p]
7
p
mf
f
8
tr
Db
Db



1) Исполняется:

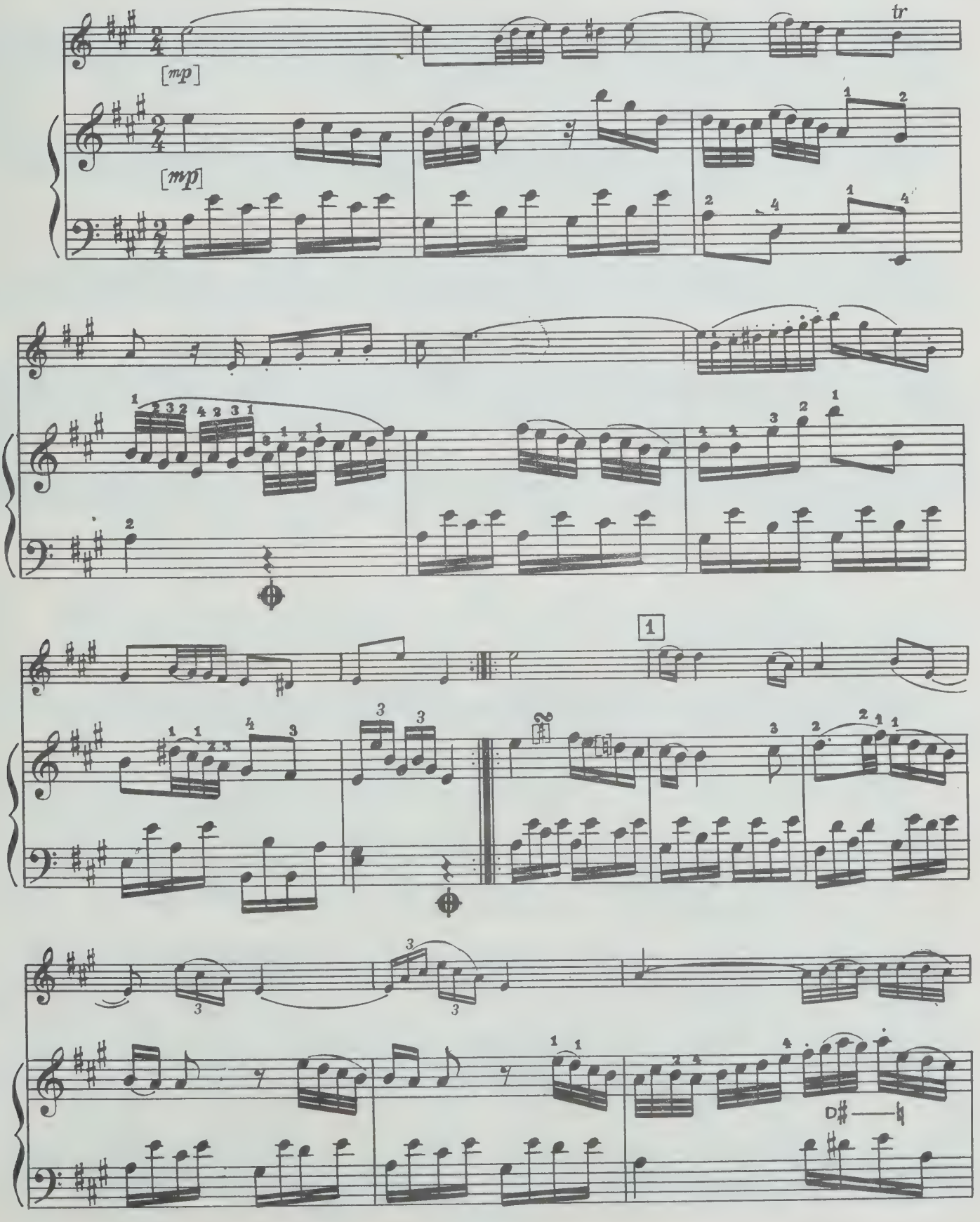

tr
mf
10
p
tr
f
11
tr
p
E♯
E♮

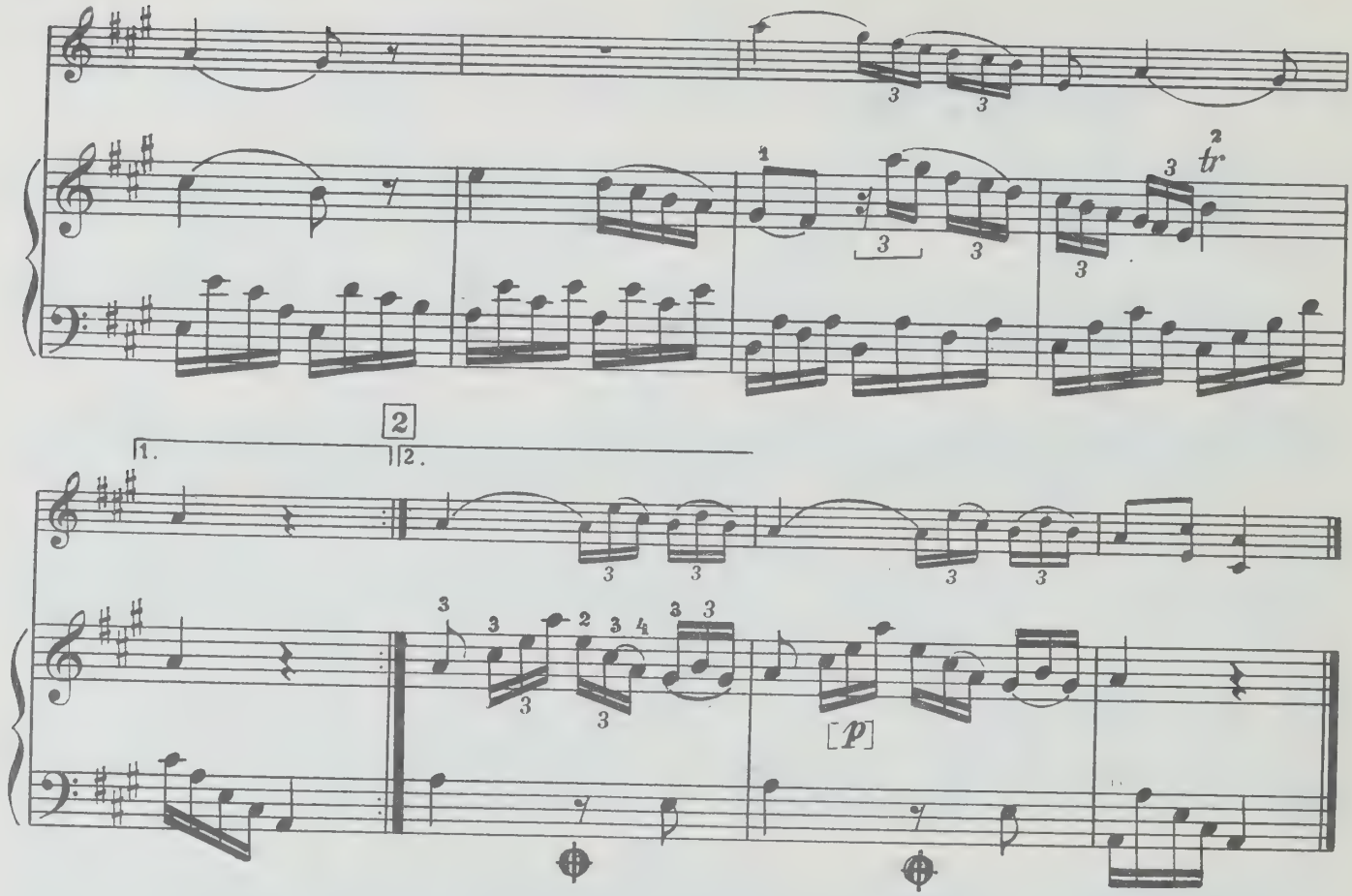


1) Исполняется:

II

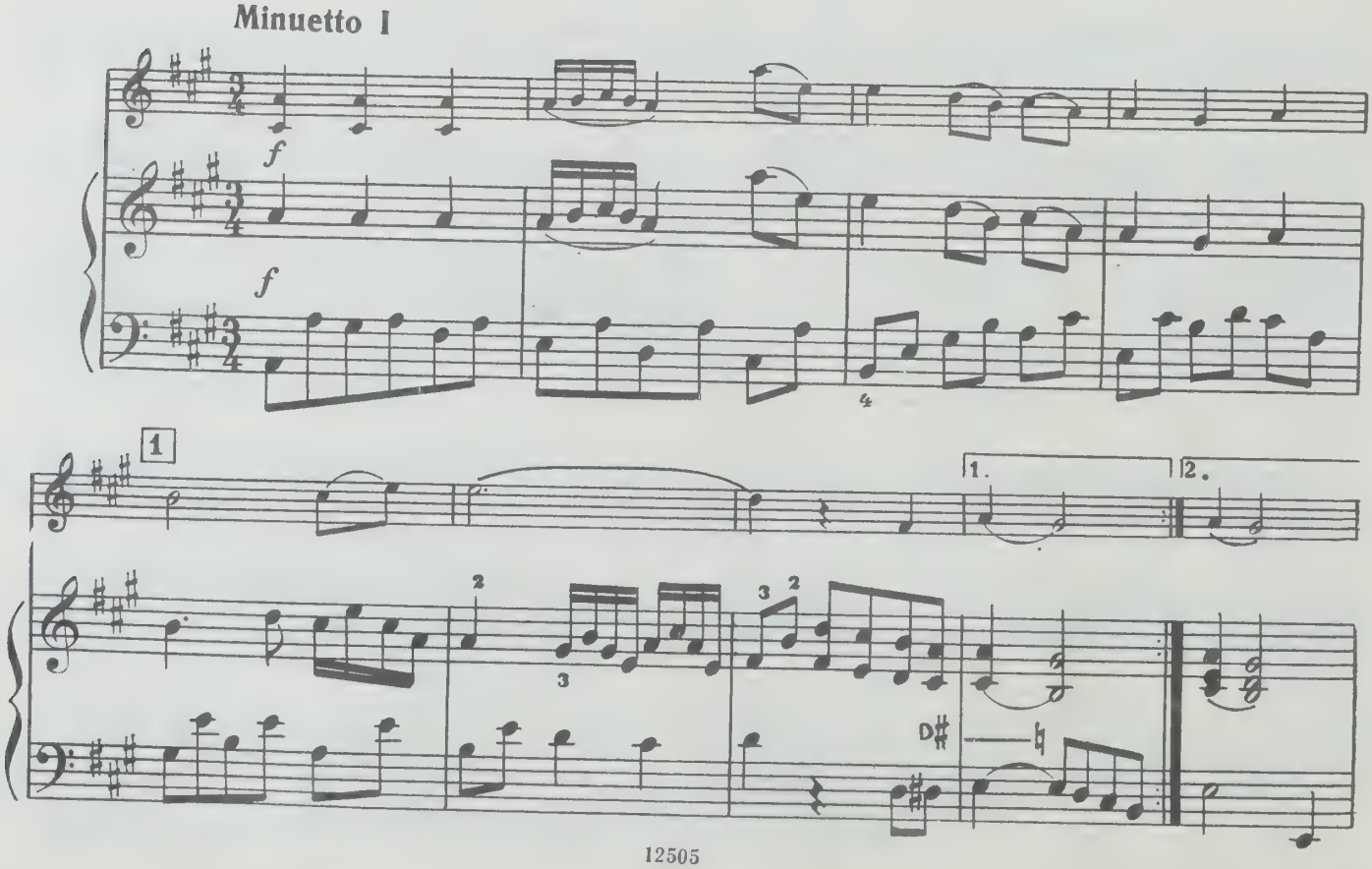
Andantino grazioso

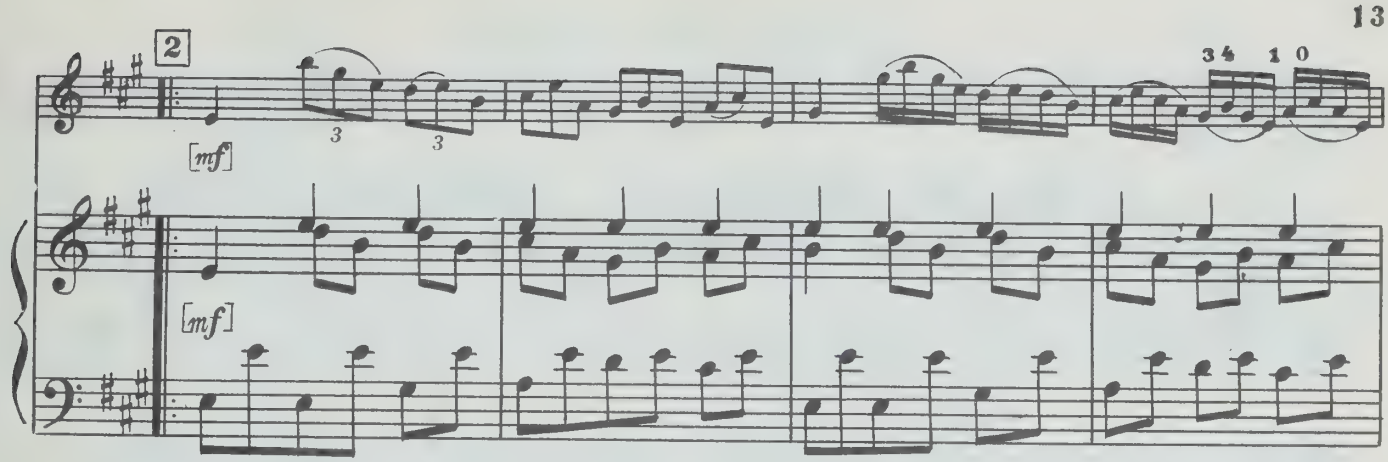


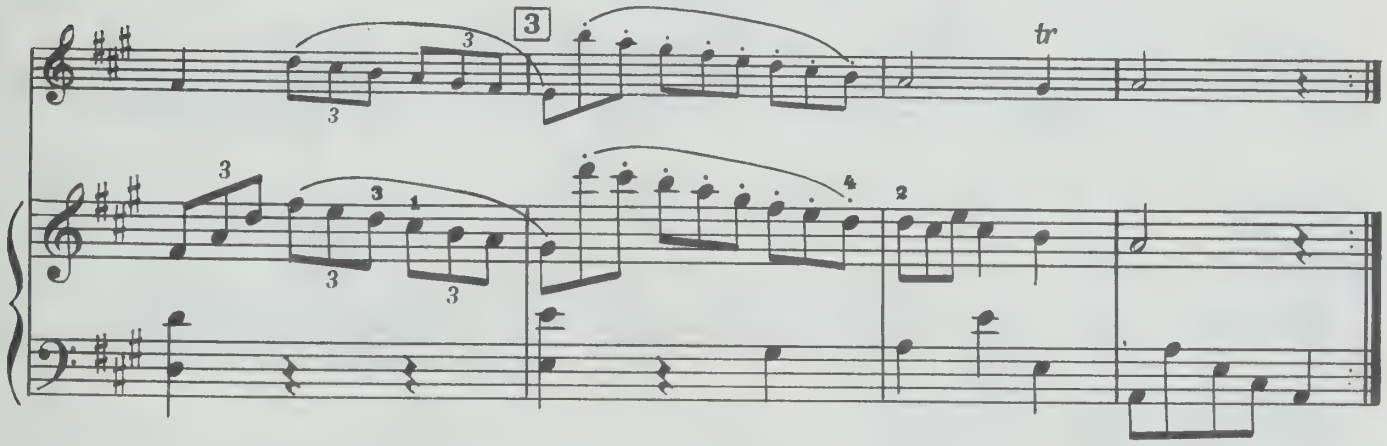


III

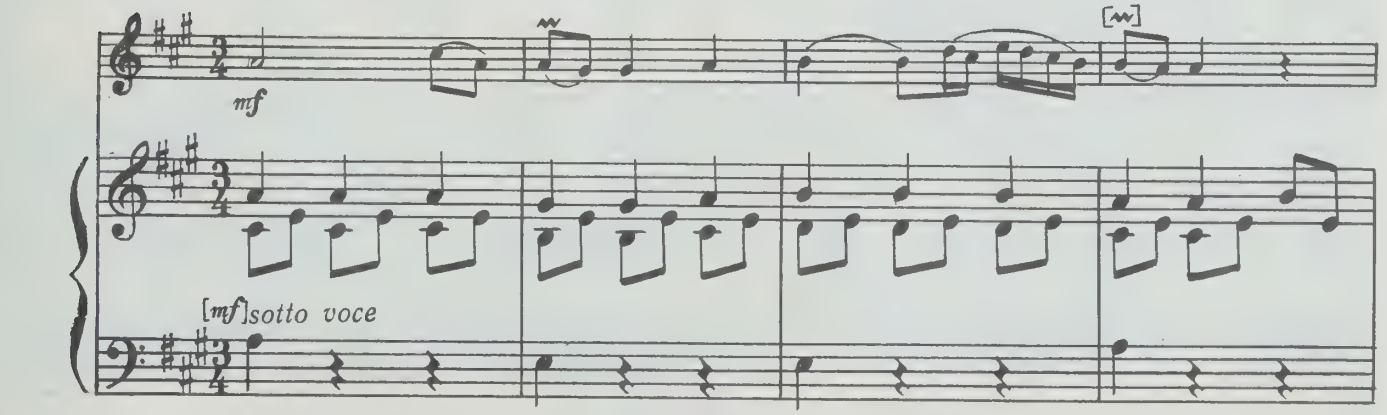
Minuetto I

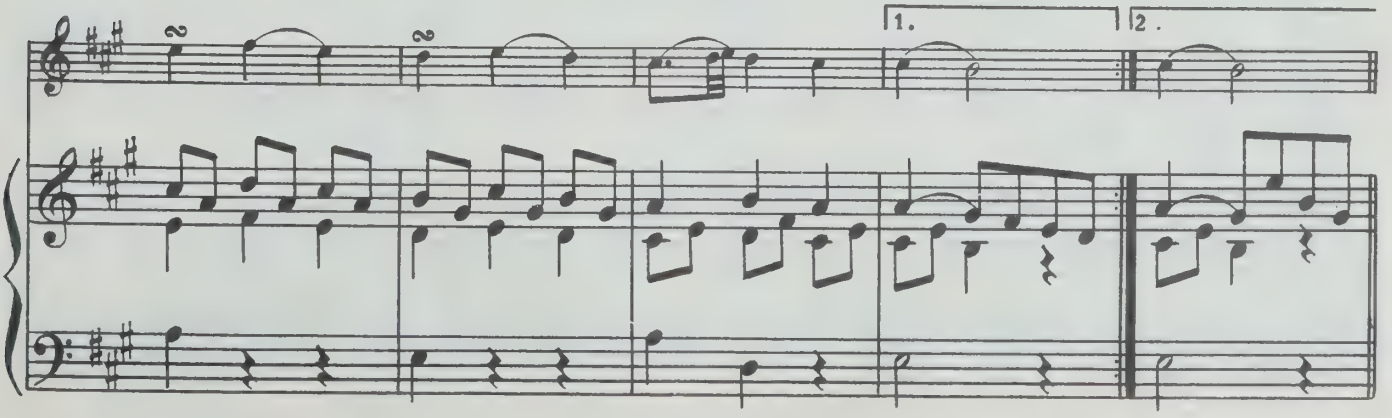


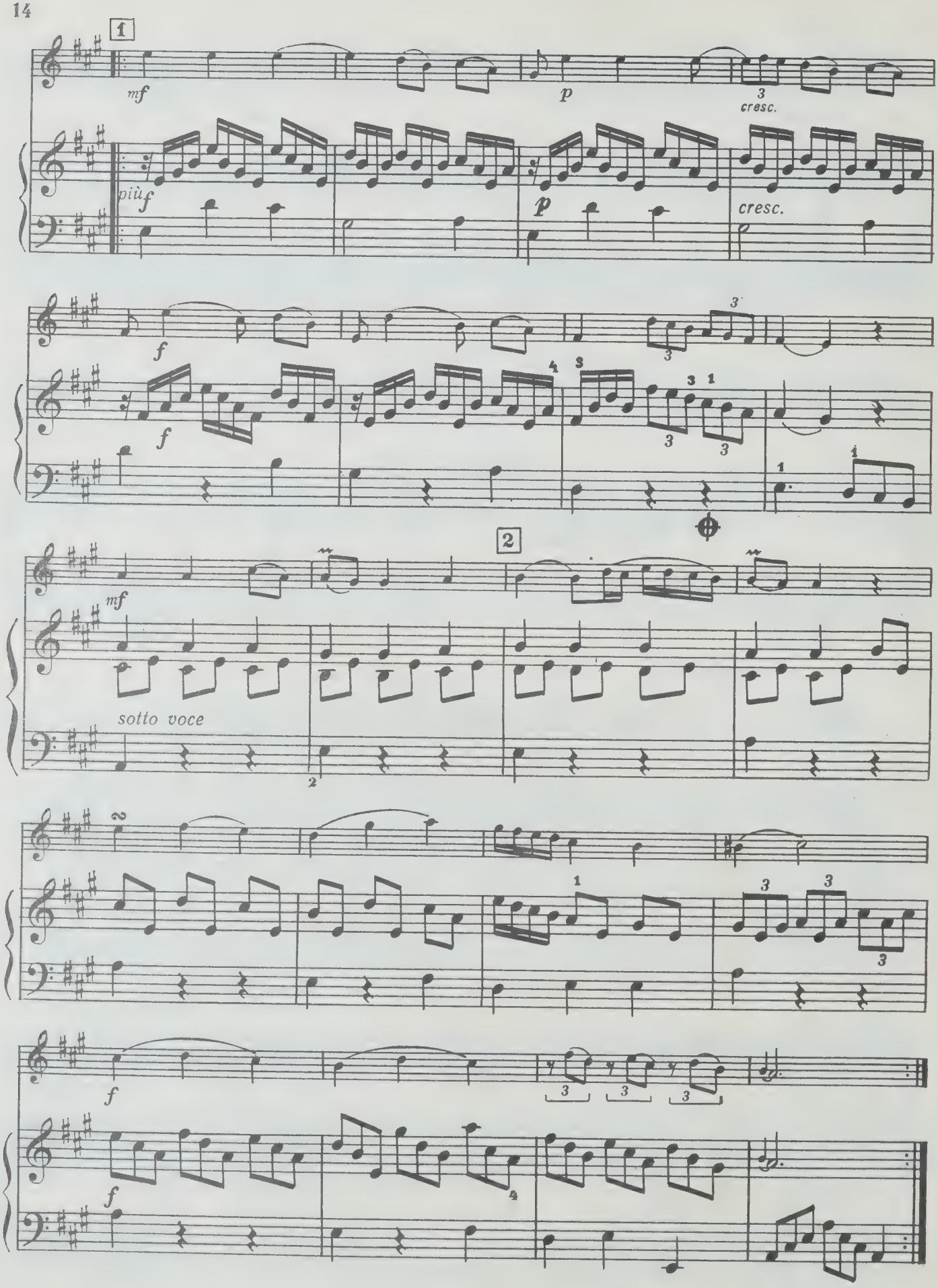




Minuetto II







Minuetto I da Capo

КОНЦЕРТНАЯ СОНАТА

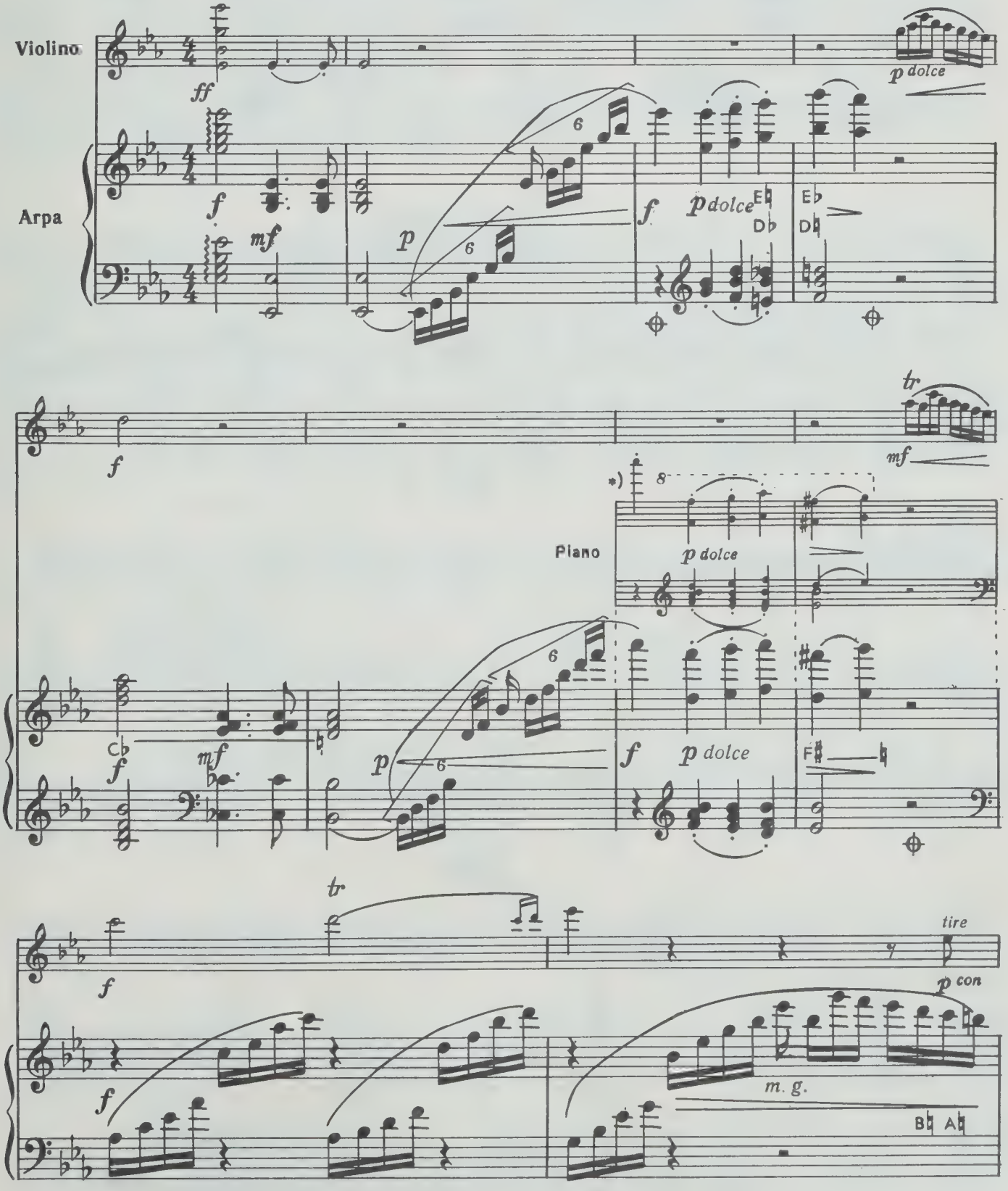
для скрипки и арфы Es-dur, op. 113

Редакция К. К. Сараджевой

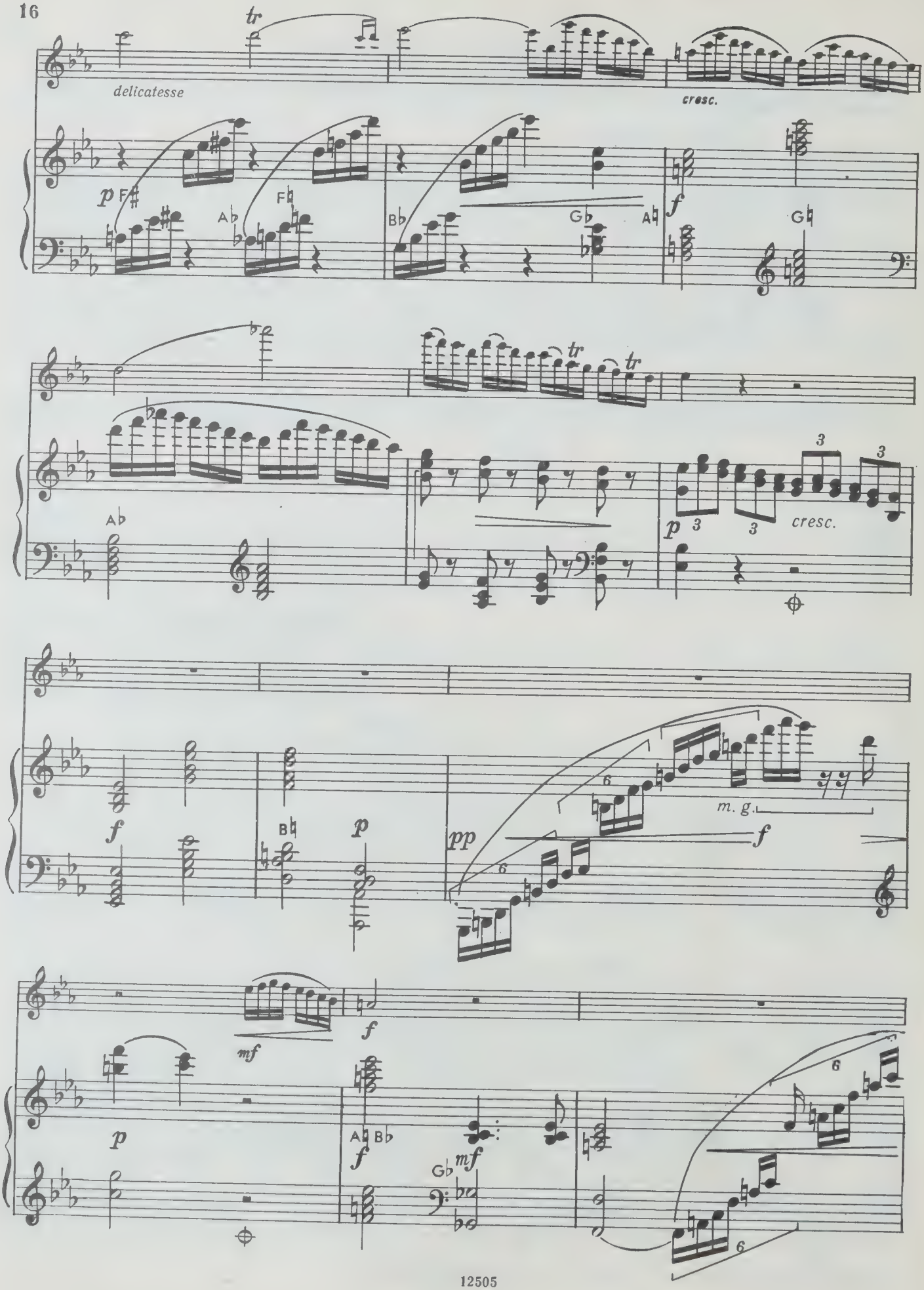
Л. ШПОР
(1784—1859)

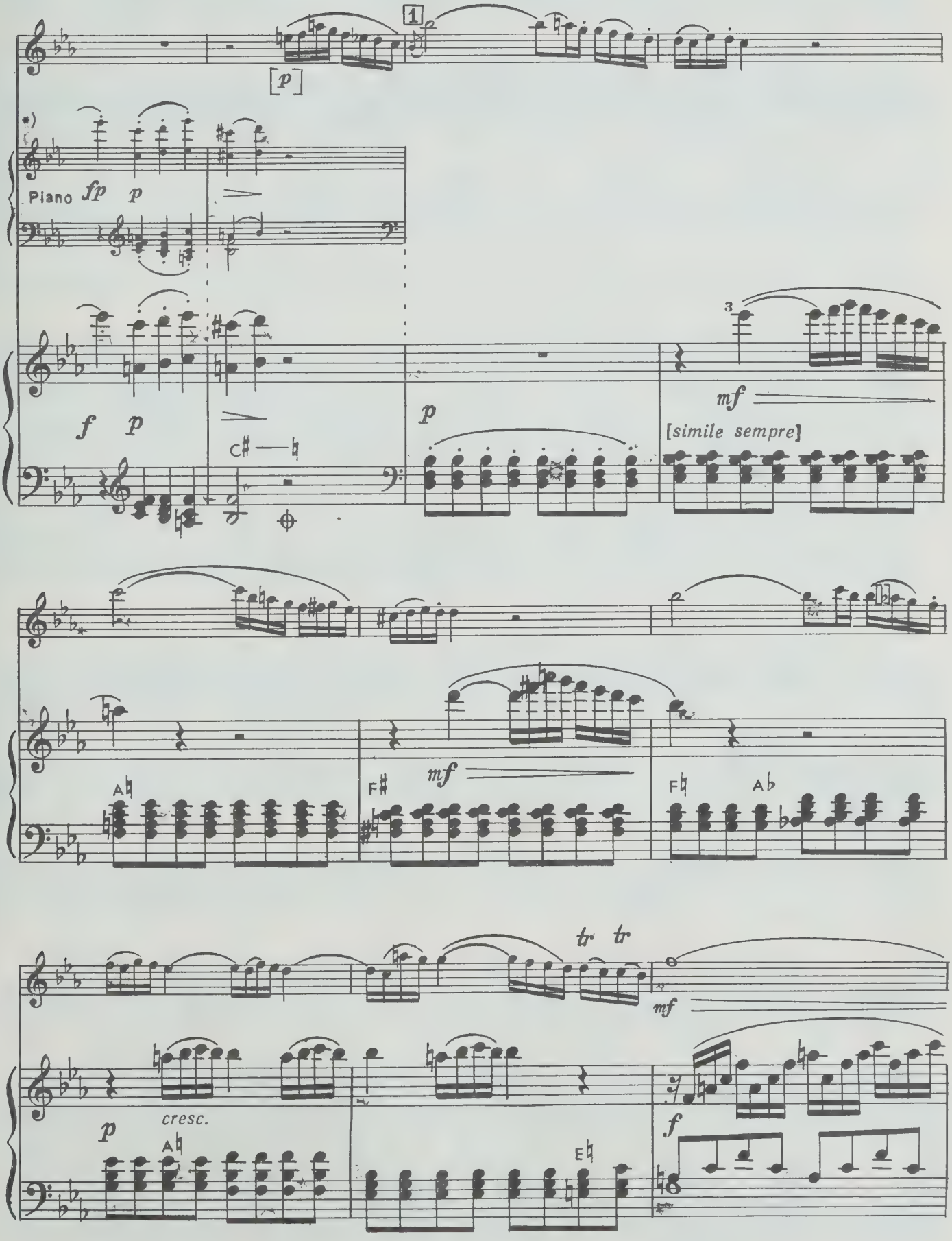
I

Allegro brillante

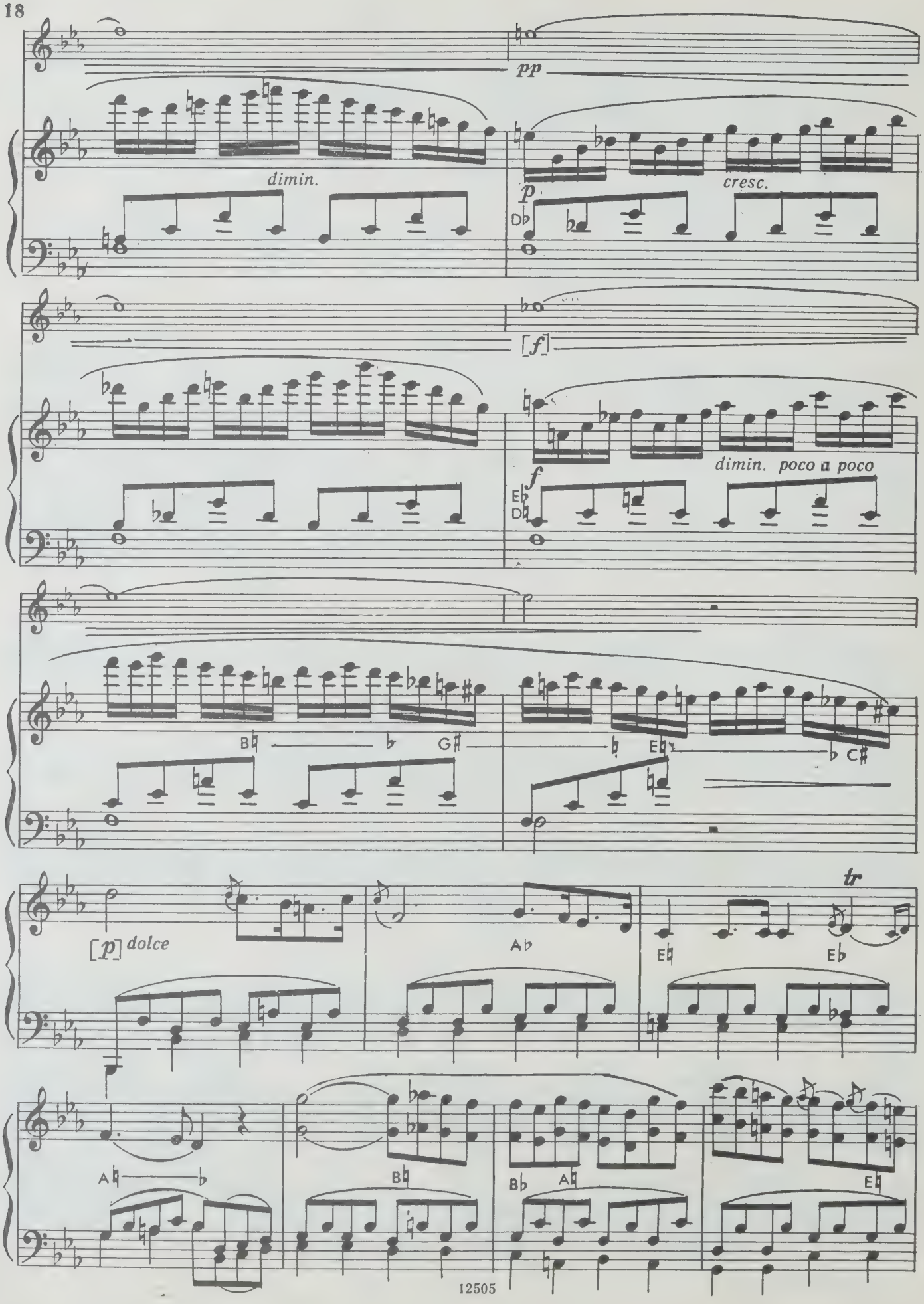


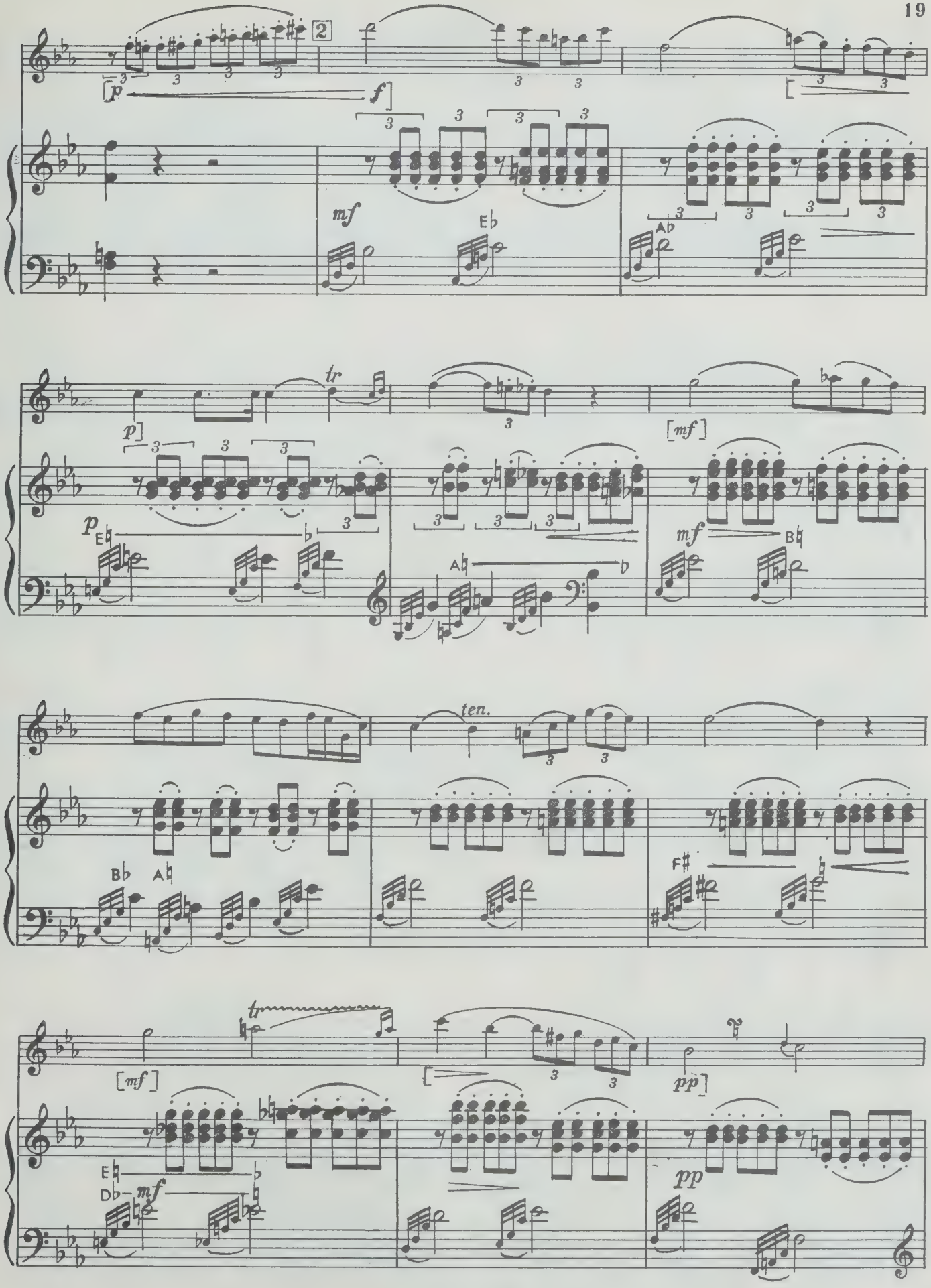
*) Следующие два такта можно исполнять в фортепианном изложении. (Ред.)

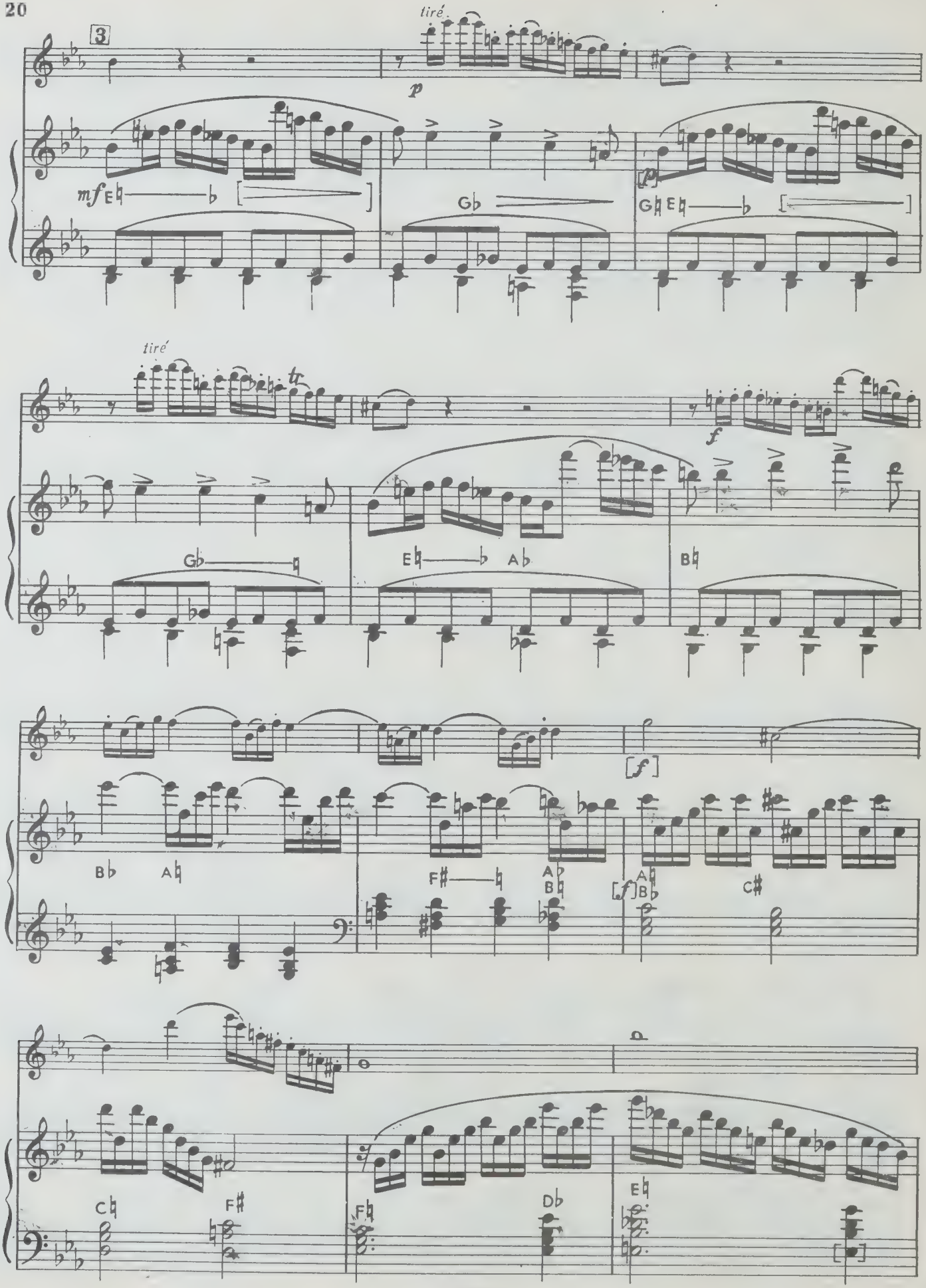

delicatesse
cresc.
cresc.
m. g.

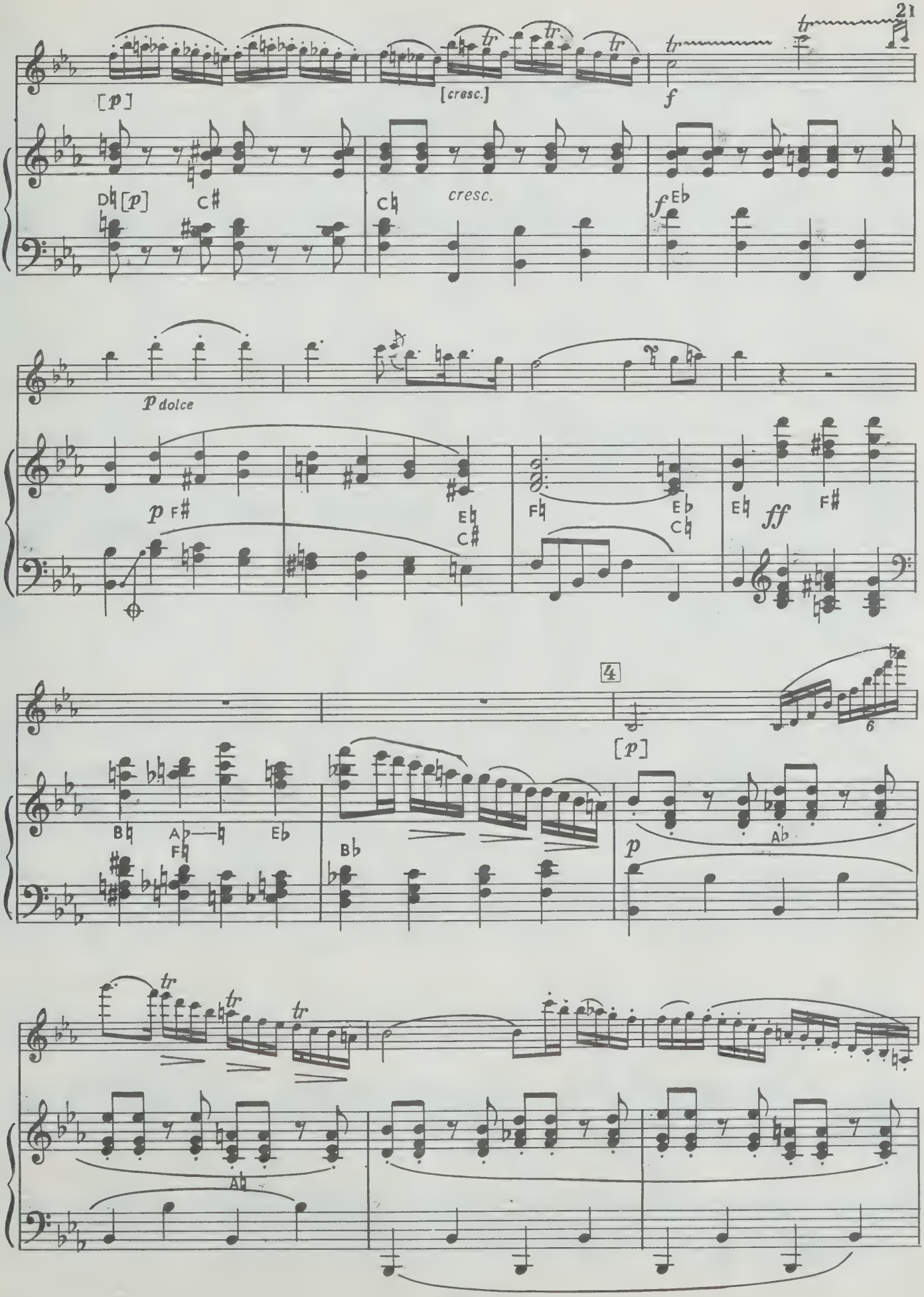


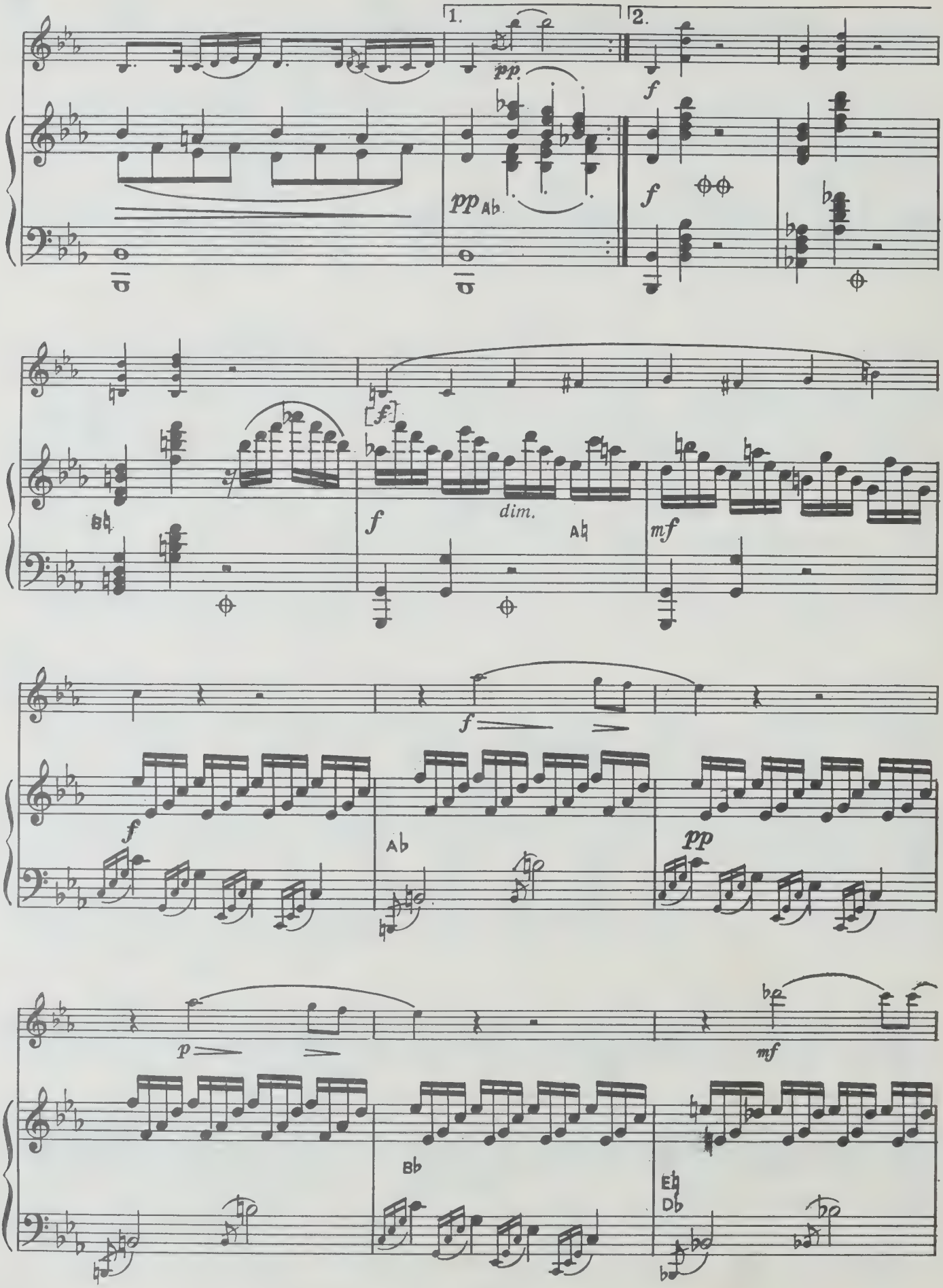
*) См. примеч. на 15 стр.

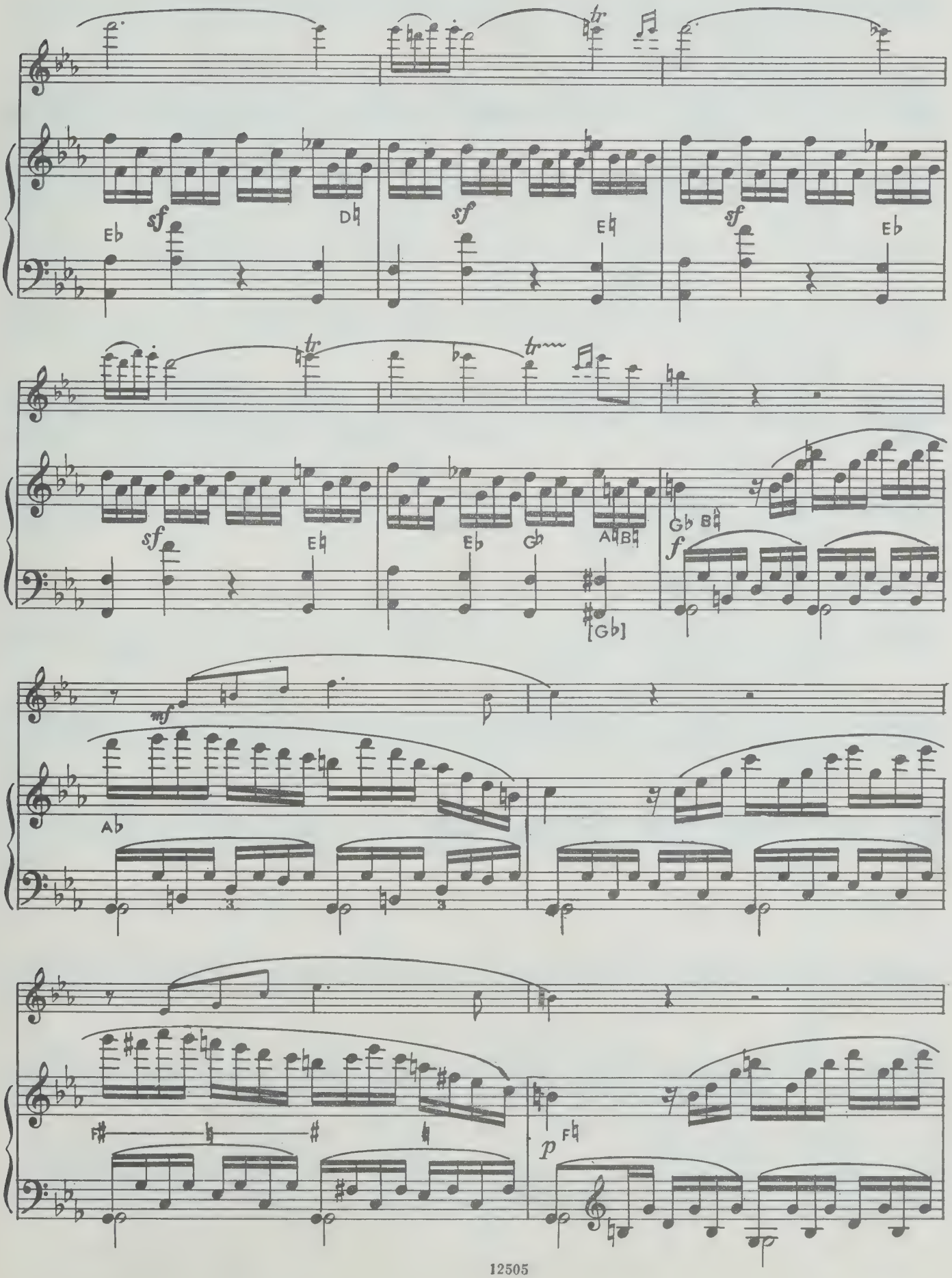

pp
dimin.
p
cresc.
Db
[f]
f
Eb
Db
dimin. poco a poco
B♮
G♯
E♮
C♯
[p] dolce
Ab
E♮
Eb
tr
A♮
B♮
Bb
Ab
E♮

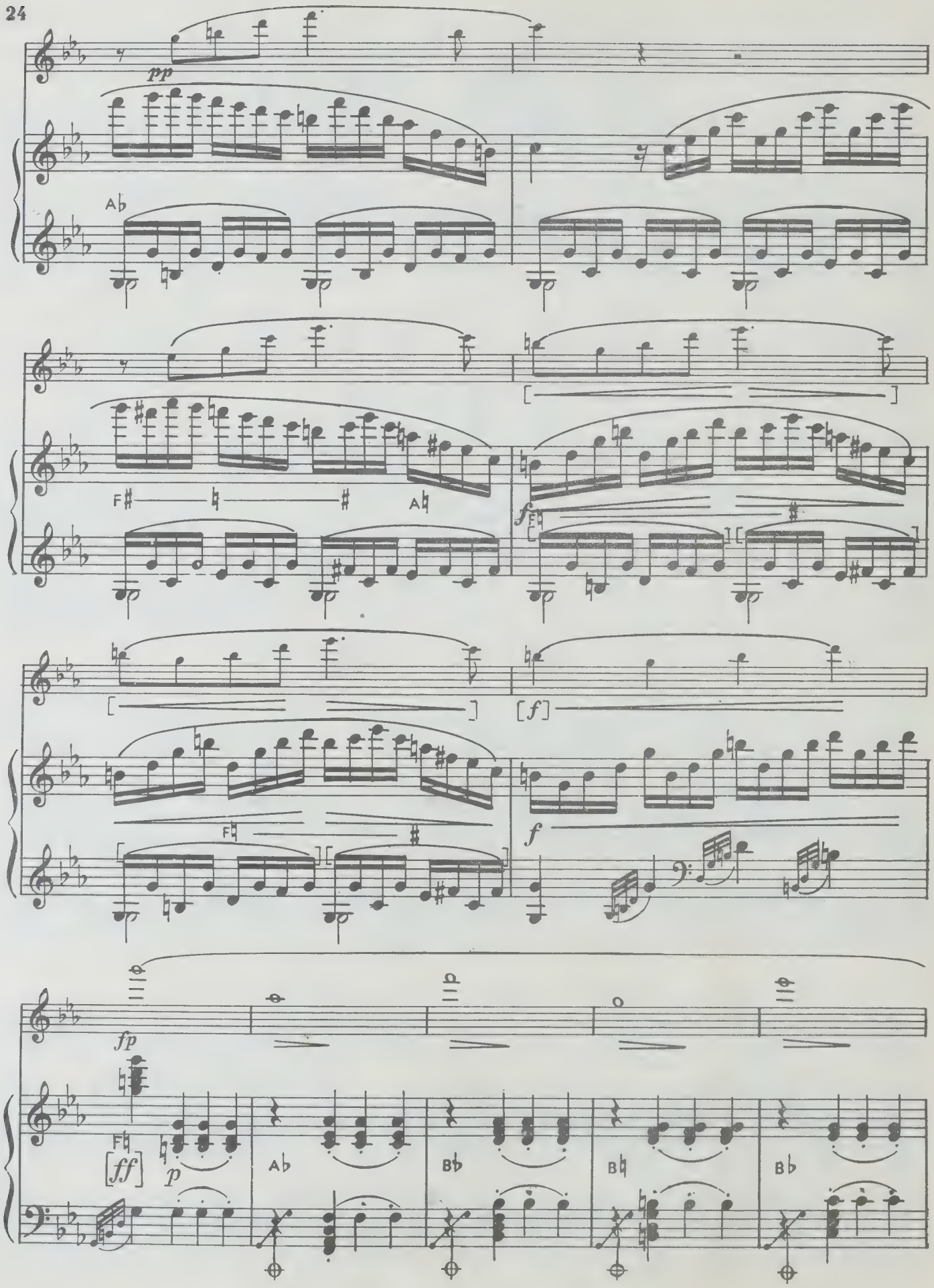

2
[p
f]
mf
Eb
Ab
tr
p]
p
Eb
[mf]
mf
Bb
Ab
ten.
Bb
Ab
F#
tr
[mf]
[
pp]
Eb
Db
mf
pp

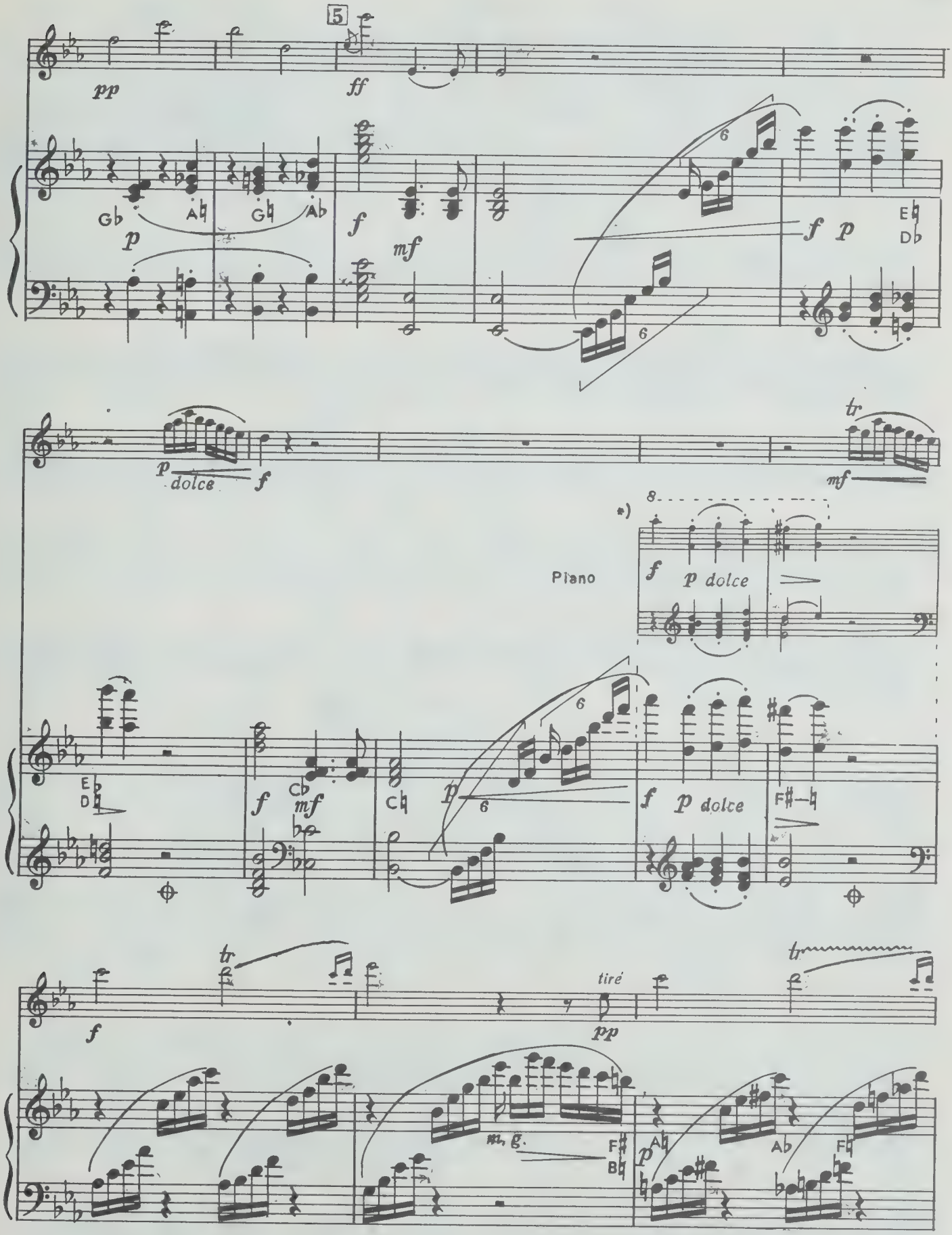

3
tiré
p
mf
E♮
G♭
[p]
G♮
E♮
tiré
tr
G♭
E♮
A♭
f
B♮
B♭
A♮
F♯
A♭
B♮
[f]
A♮
B♭
C♯
C♮
F♯
F♮
D♭
E♮


[p]
[cresc.]
f
D♮ [p] C♯
C♮
cresc.
f E♭
p dolce
p F♯
E♮ C♯
F♮
E♭ C♭
E♮ ff F♯
4
[p]
6
B♮ A♭ F♮ E♭
B♭
p
A♭
A♮

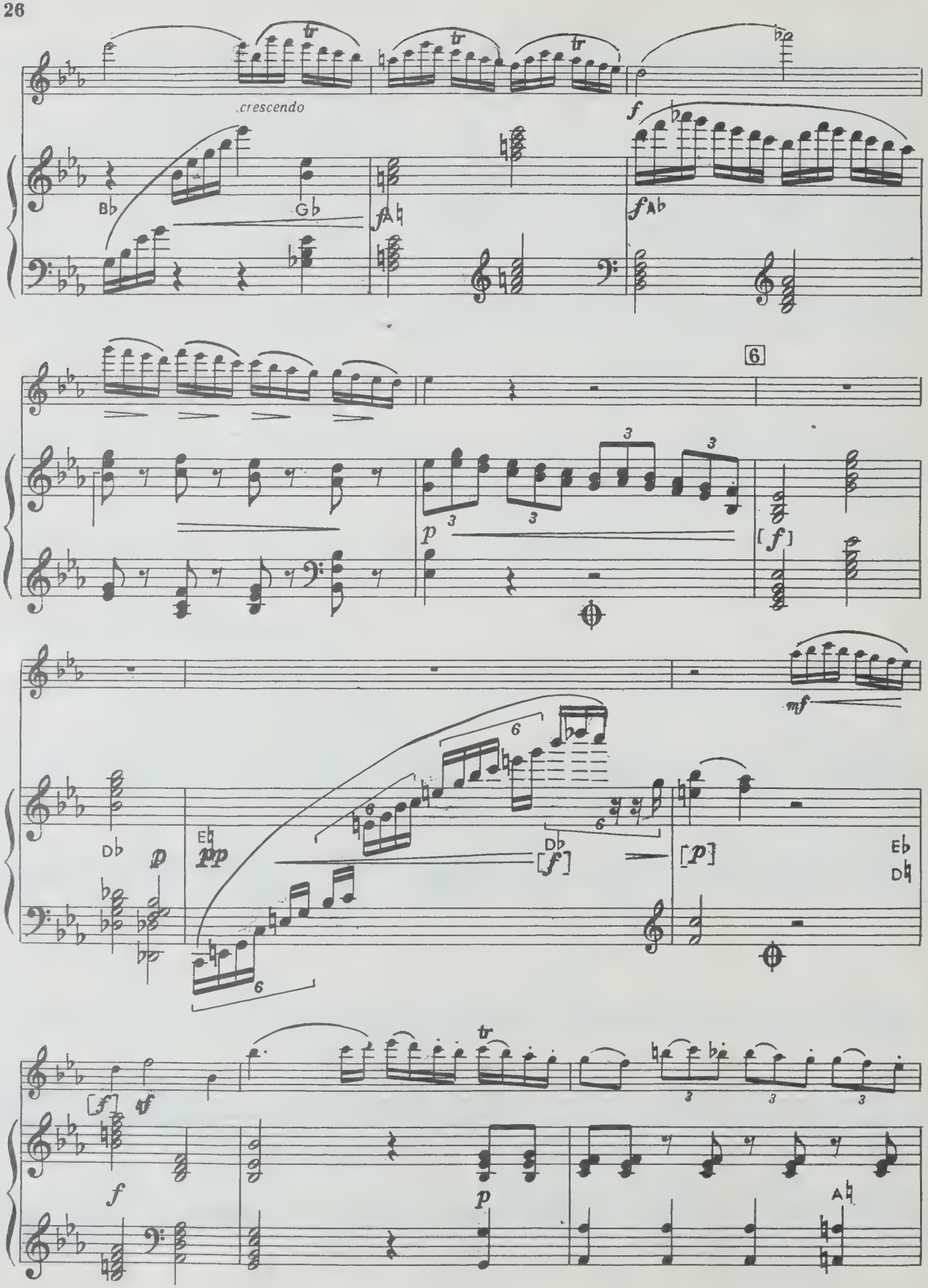

1.
2.
pp
f
pp Ab
f
f
dim.
Ab
mf
f
f
Ab
pp
p
mf
Bb
Eb
Db

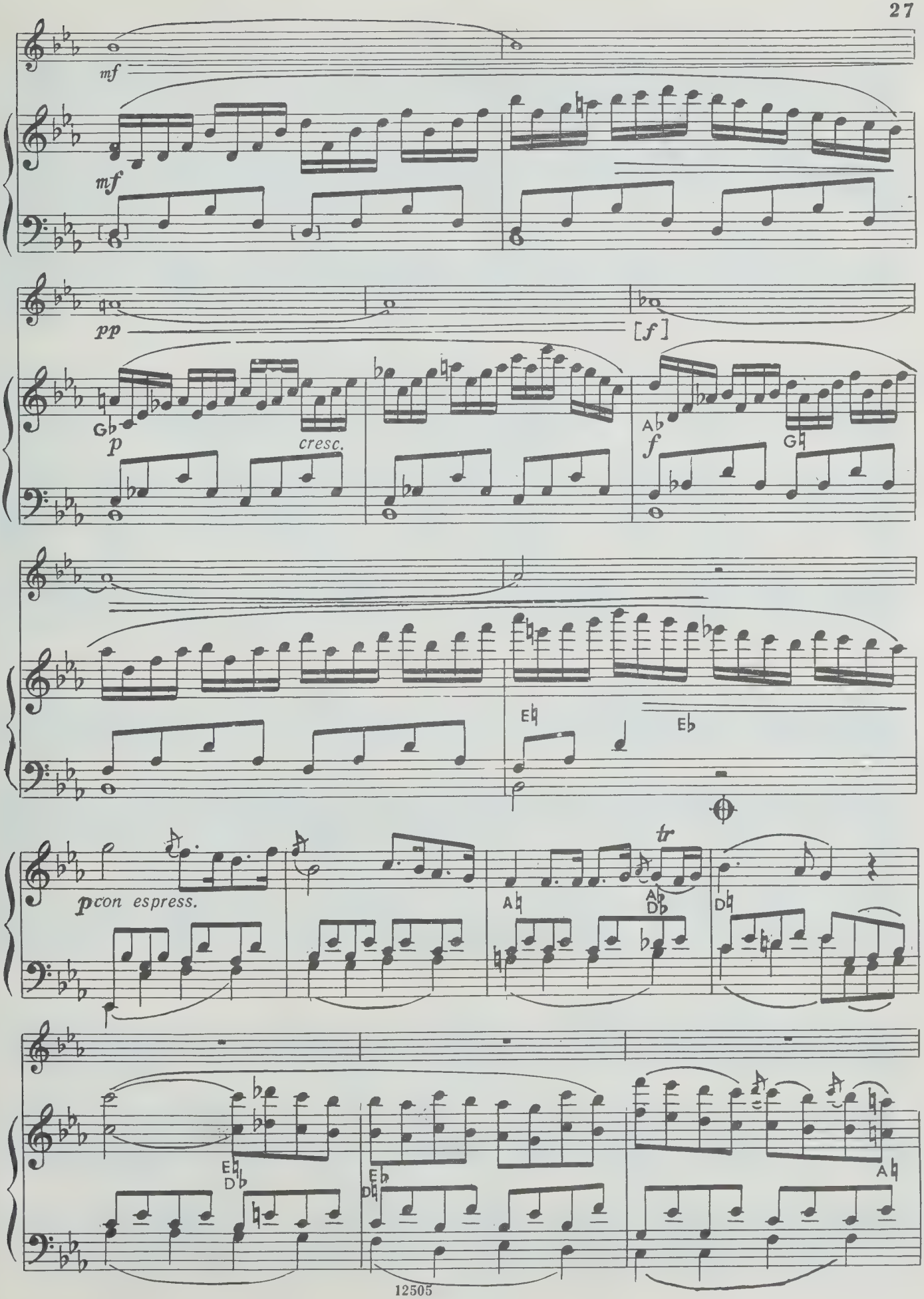

tr
sf
E♭
D♮
E♮
G♭
A♮B♮
[G♭]
B♮
f
mf
A♭
F♯
p
F♮

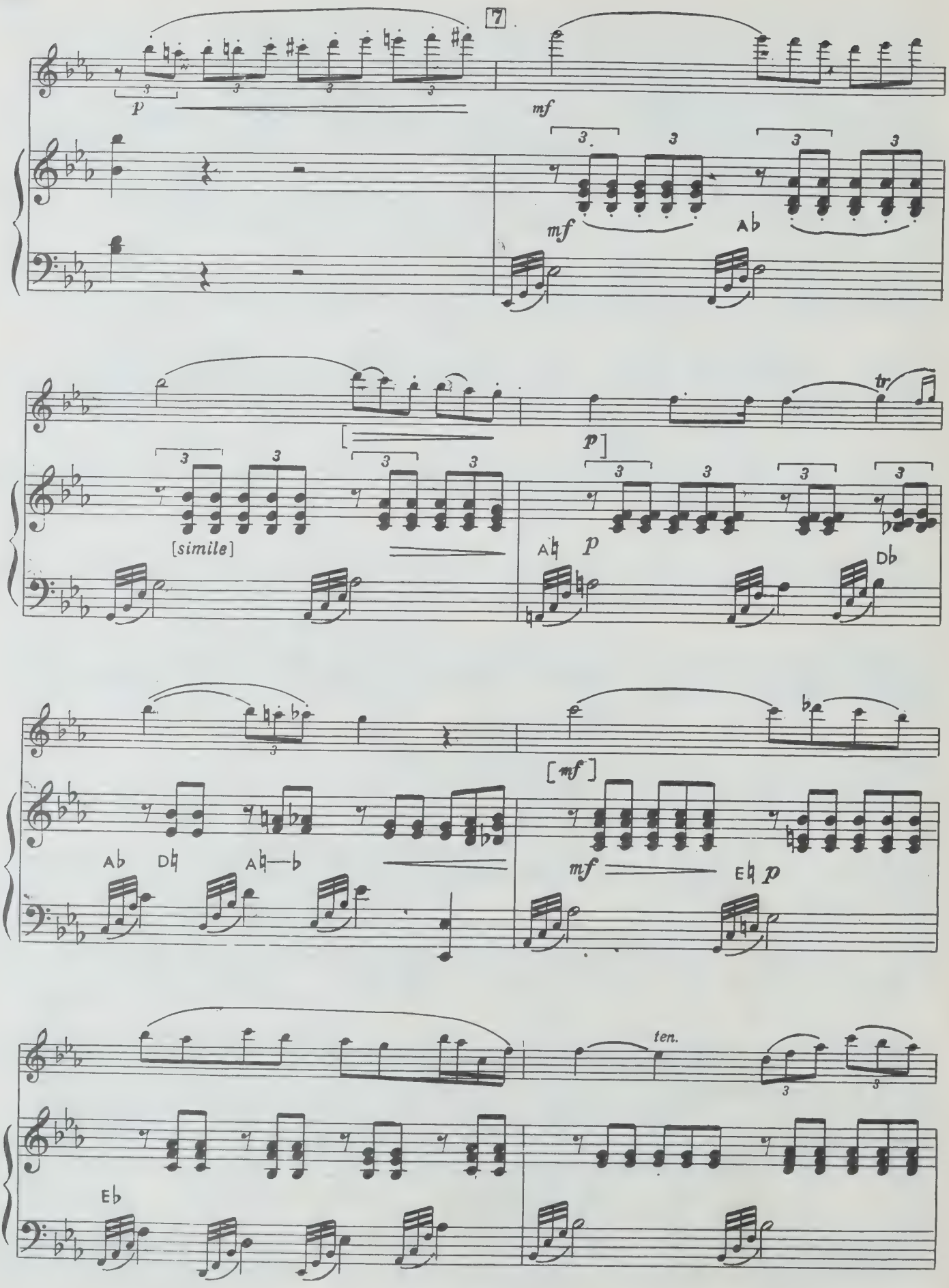

pp
A♭
F♯
A♮
f
F♮
[f]
f
fp
F♮
[ff]
p
A♭
B♭
B♮
B♭

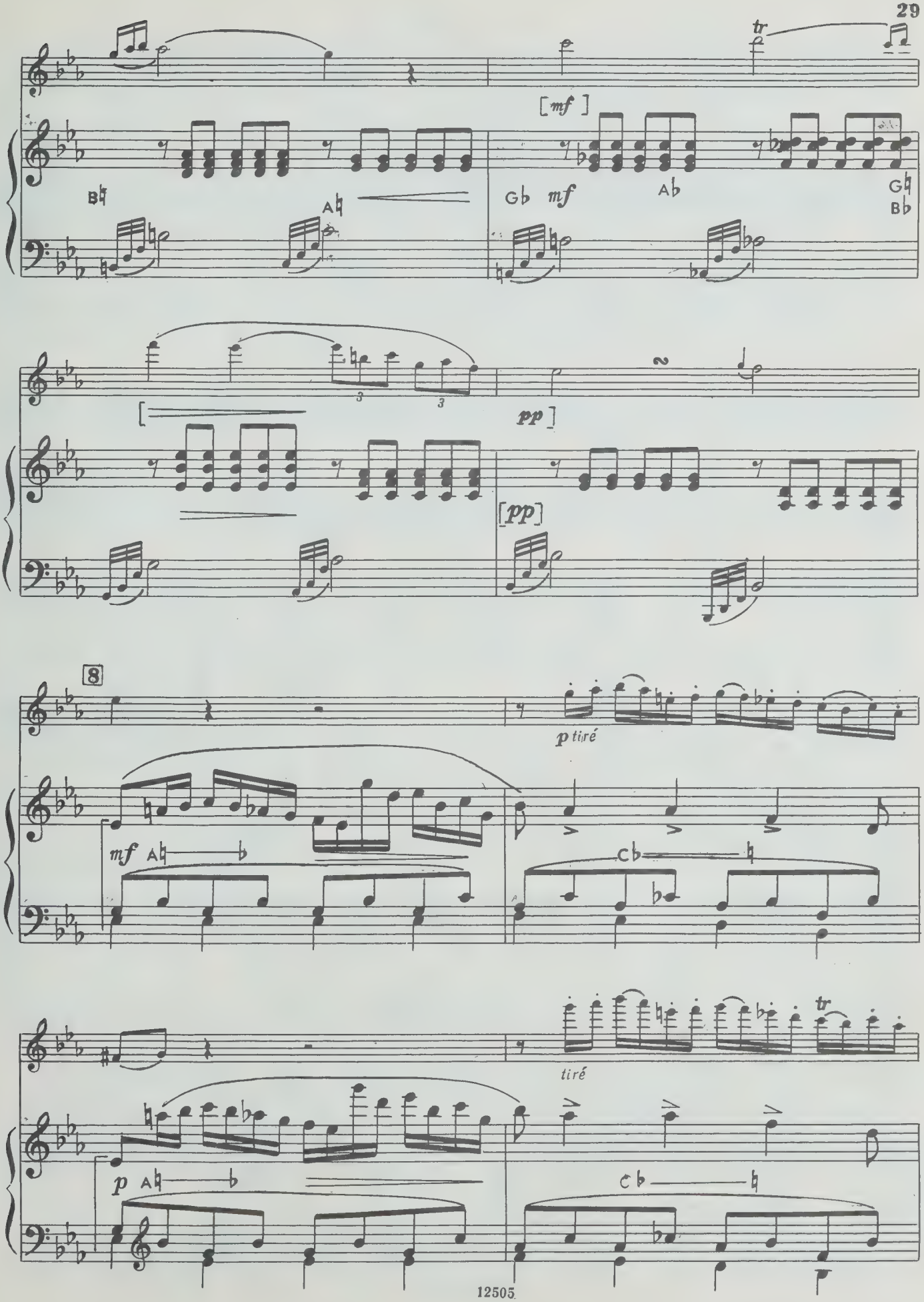


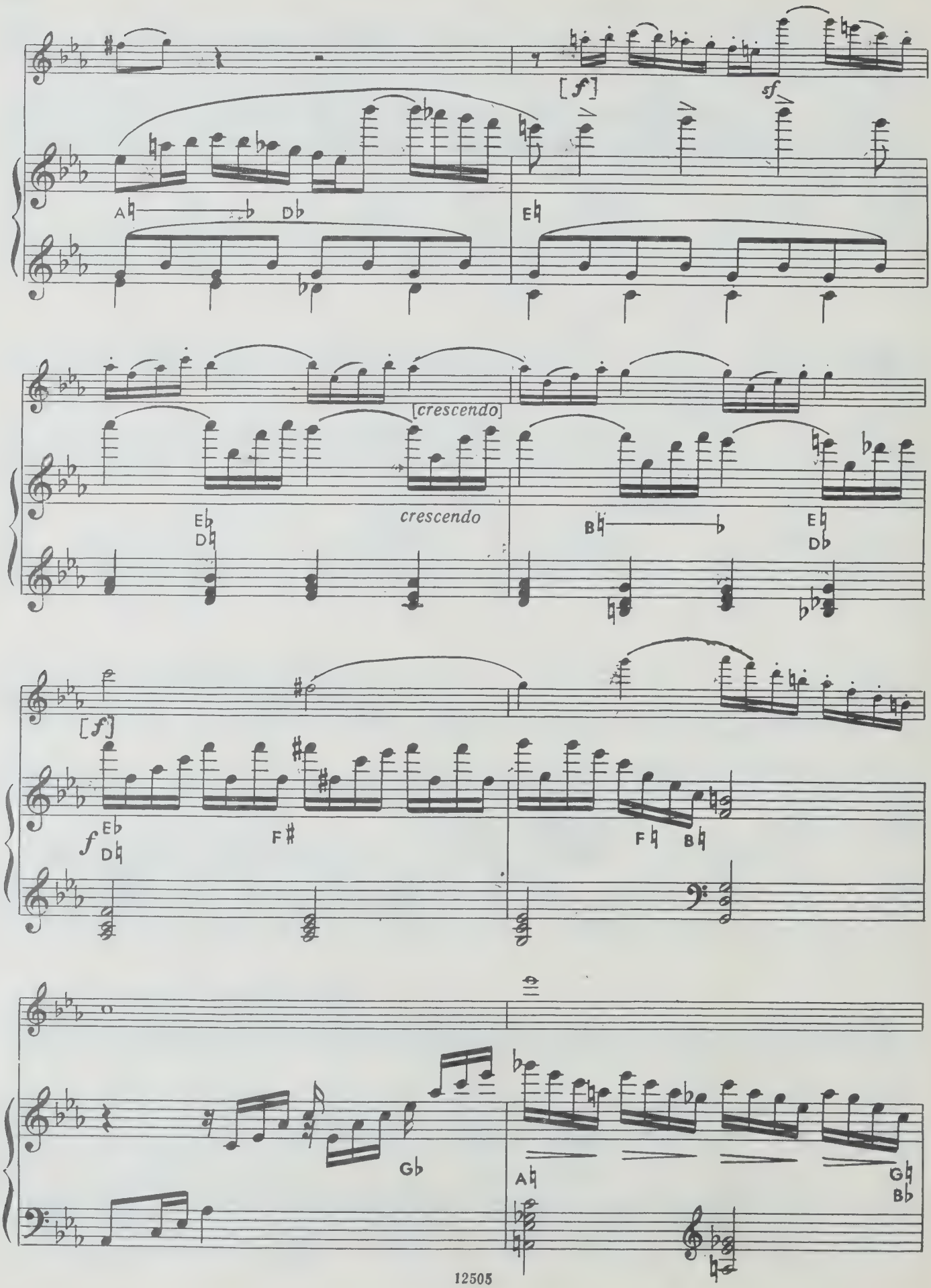
*) См. примеч. на 15 стр.

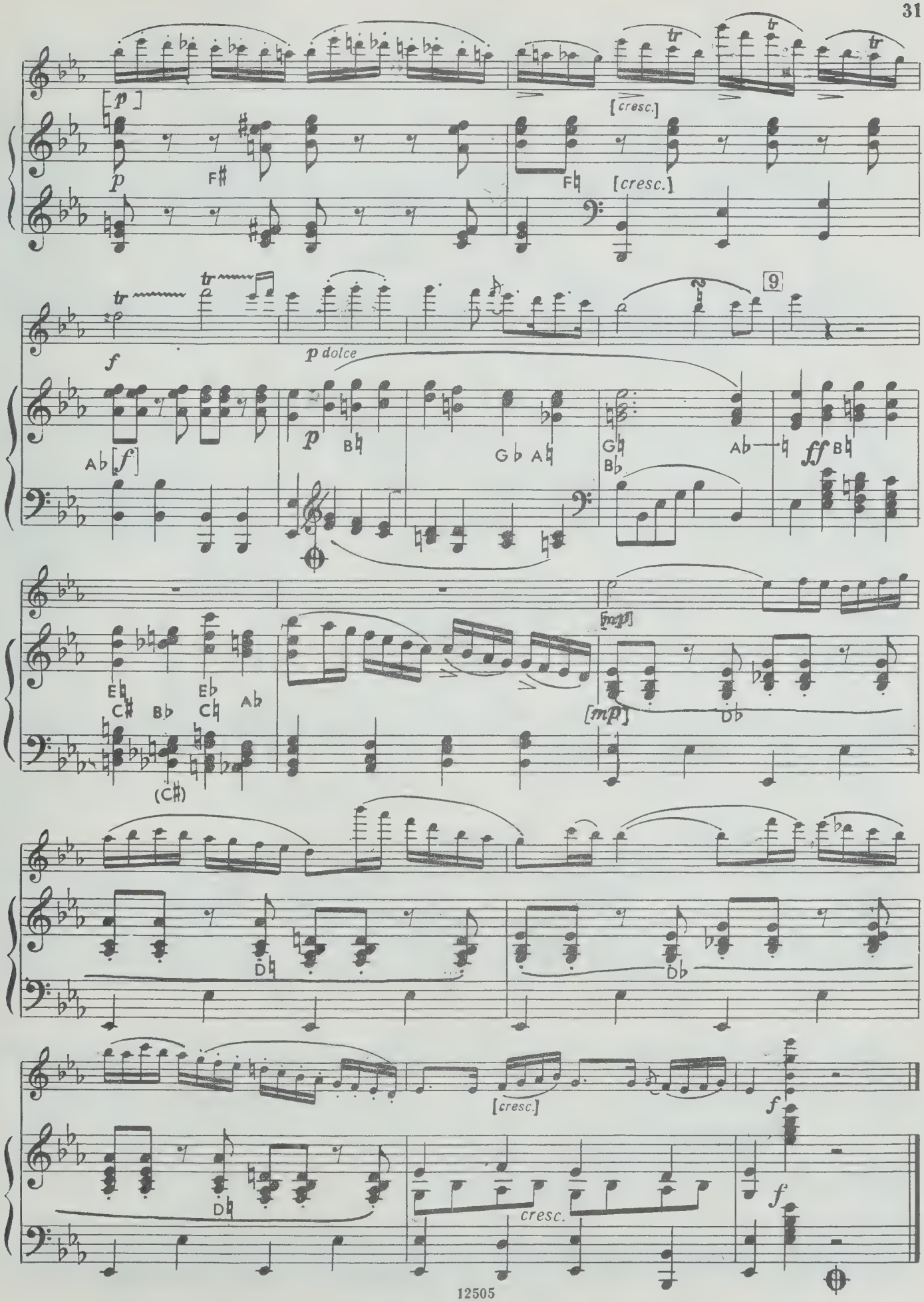

crescendo
Bb
Gb
Ab
Ab
6
Db
Eb
Db
Eb
Db


mf
mf
pp
[f]
p
cresc.
f
tr
p con espress.

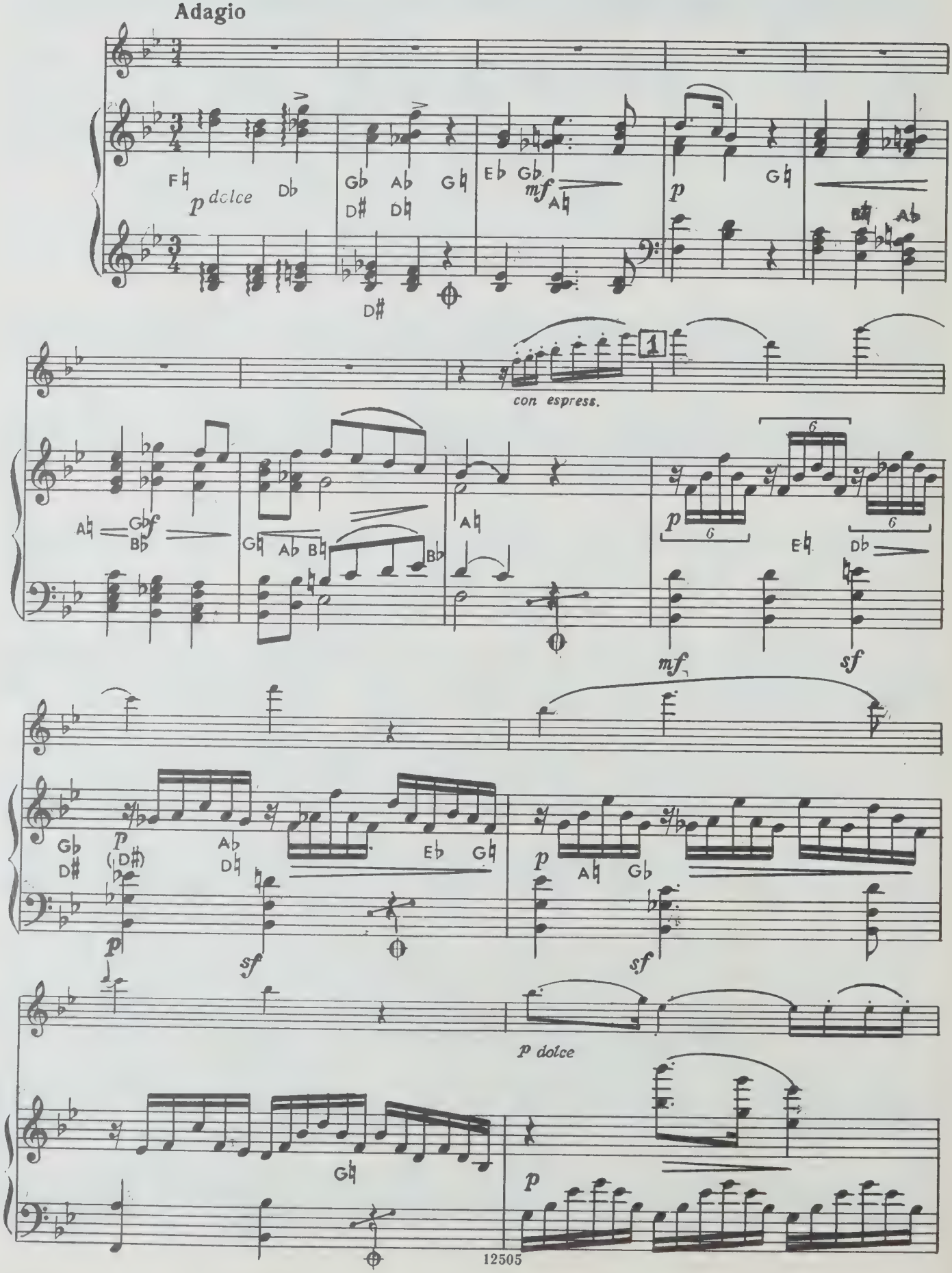

7
p
mf
mf
A♭
[simile]
p
A♮
p
D♭
tr
A♭
D♮
A♮—♭
[mf]
mf
E♮
p
E♭
ten.

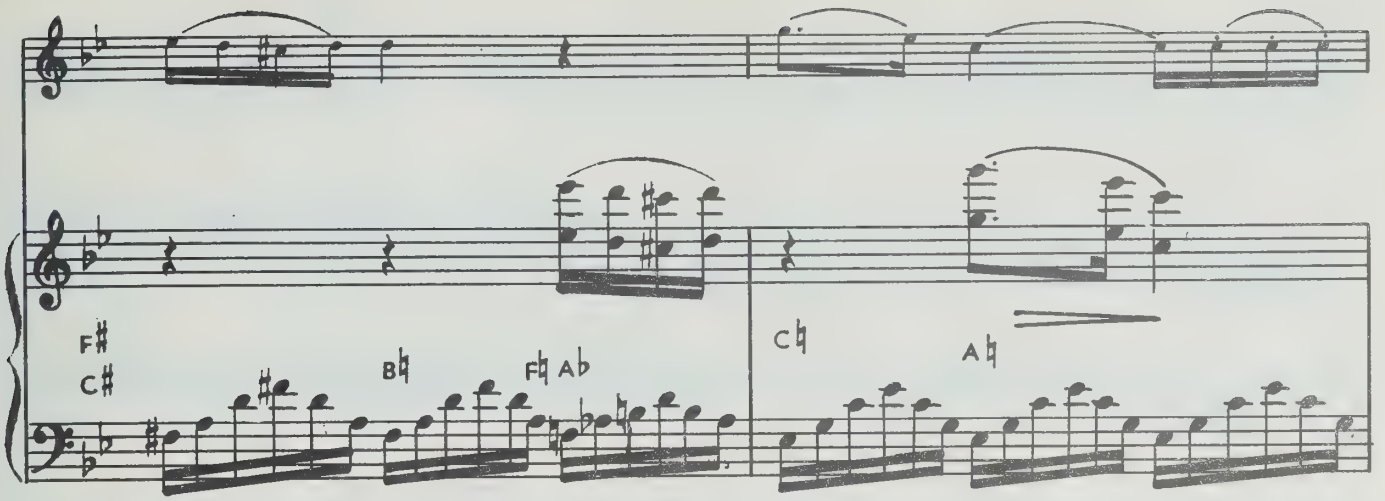

tr
[mf]
B♮
A♮
G♭ mf
A♭
G♮
B♭
[
3
3
pp]
[pp]
8
p tiré
mf A♮
C♭
tiré
tr
p A♮
C♭

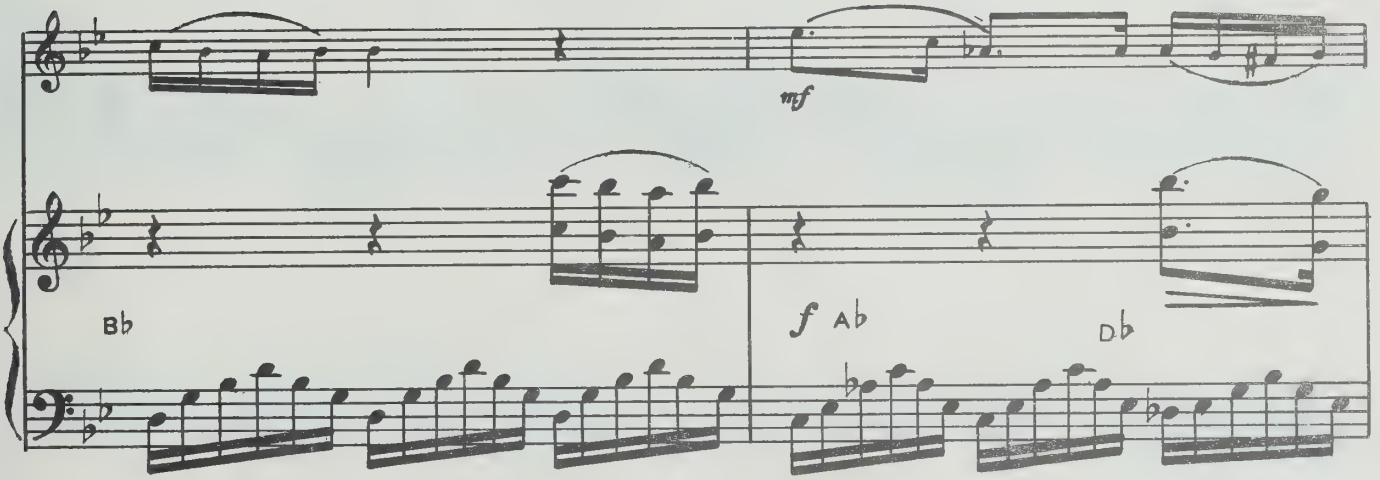

[f]
sf
A♮ D♭
E♮
[crescendo]
crescendo
E♭ D♮
B♮
E♮ D♭
[f]
f E♭ D♮
F♯
F♮ B♮
G♭
A♮
G♮ B♭

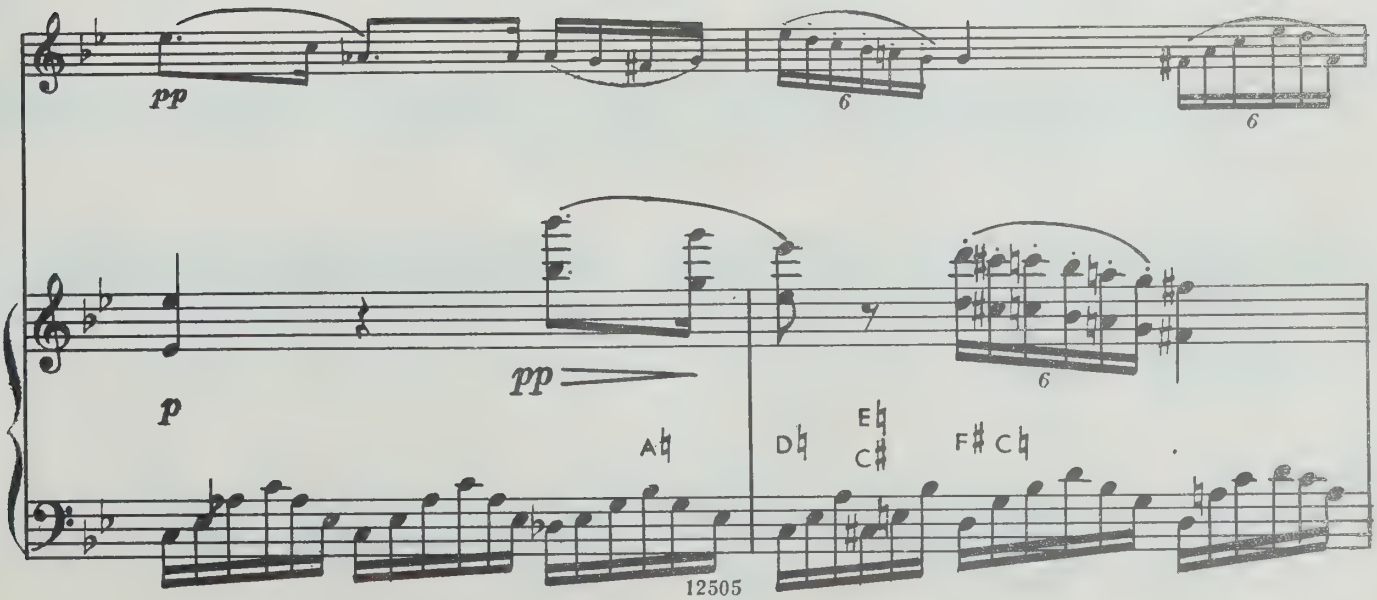

[p]
p
F♯
F♮
[cresc.]
[cresc.]
tr
f
9
p dolce
A♭ [f]
p
B♮
G♭ A♮
G♮
B♭
A♭
ff B♮
E♮
C♯
B♭
E♭
C♮
A♭
(C♯)
[mp]
[mp]
D♭
D♮
D♭
D♮
[cresc.]
cresc.
f
f

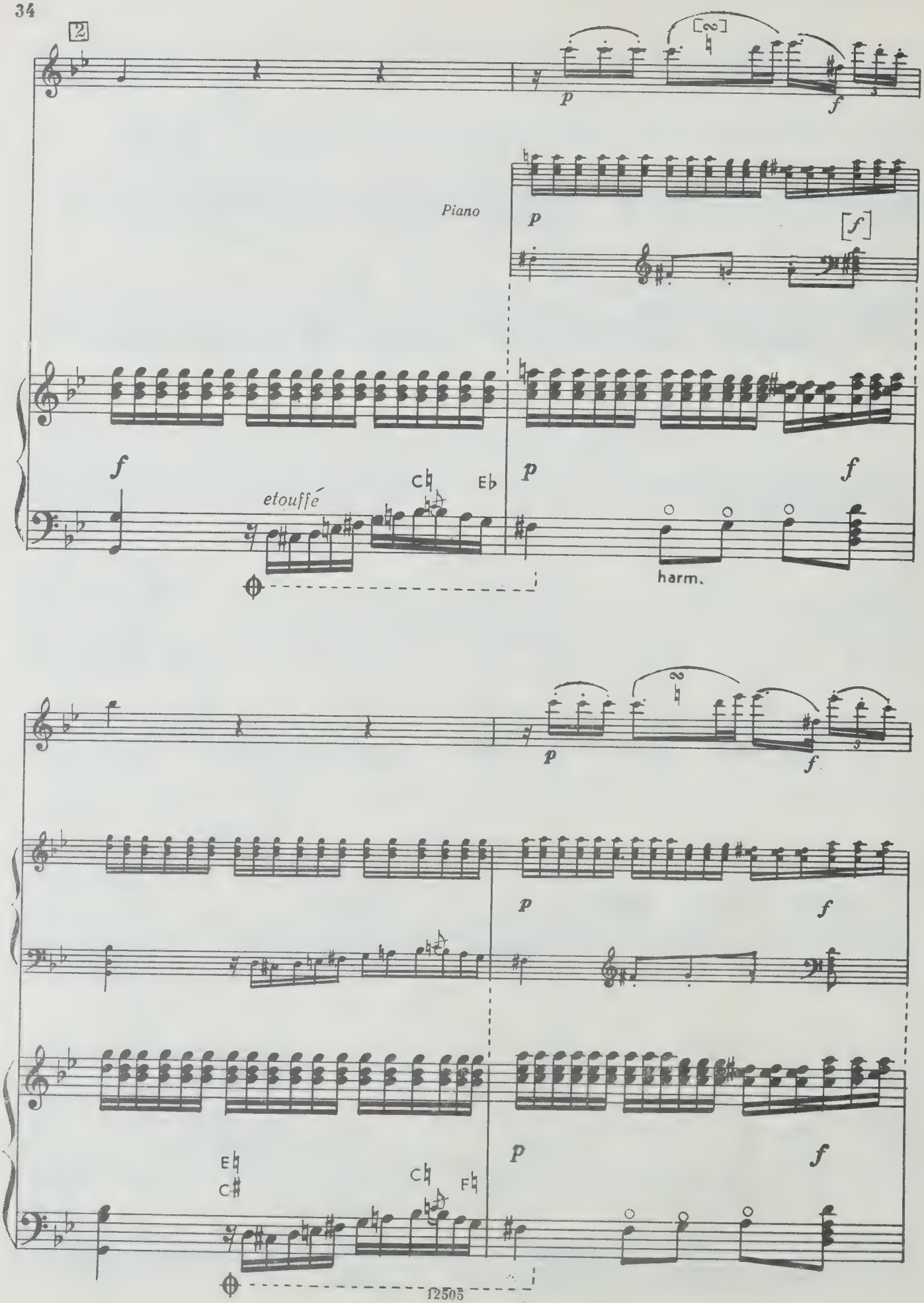
II. Adagio

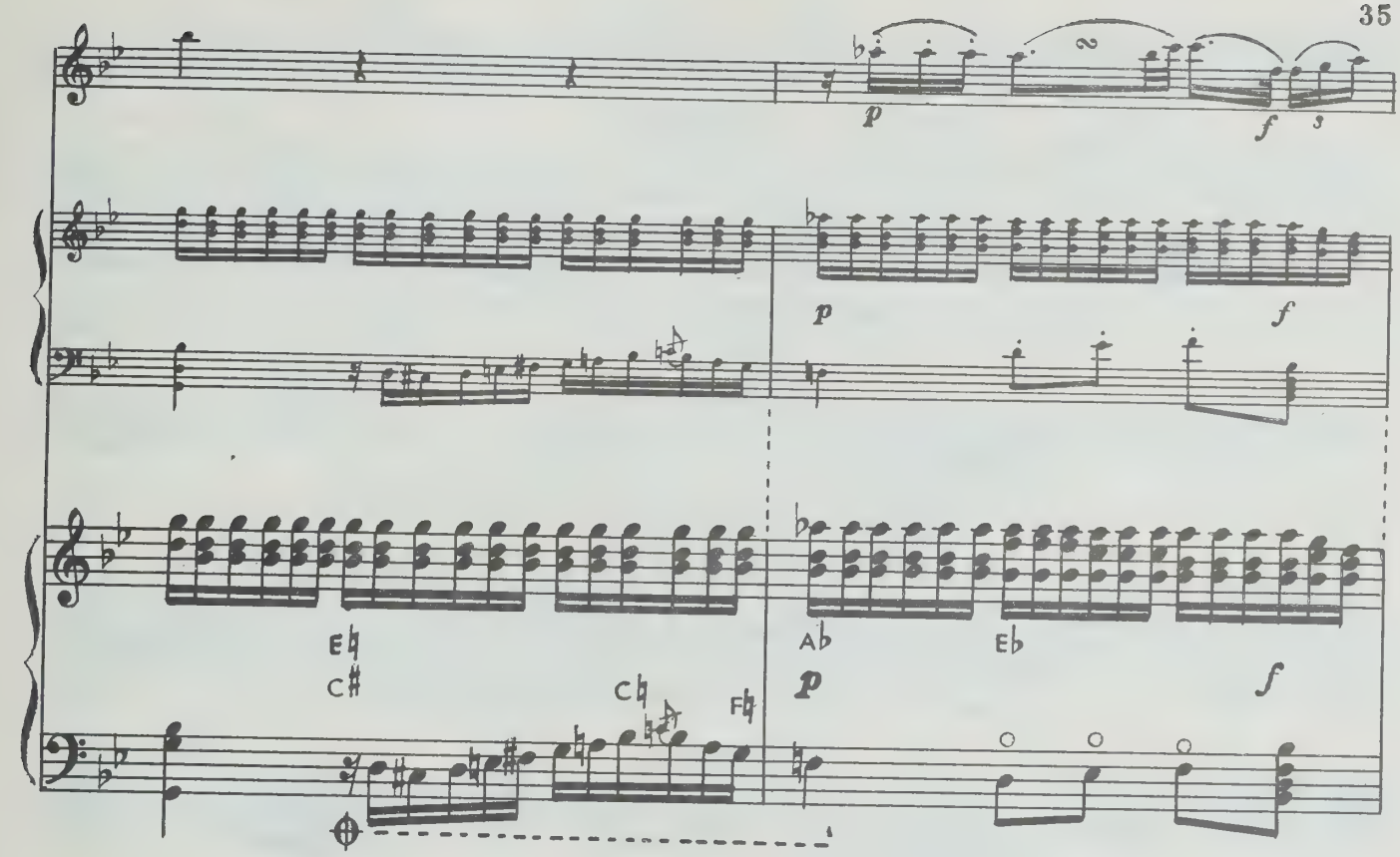


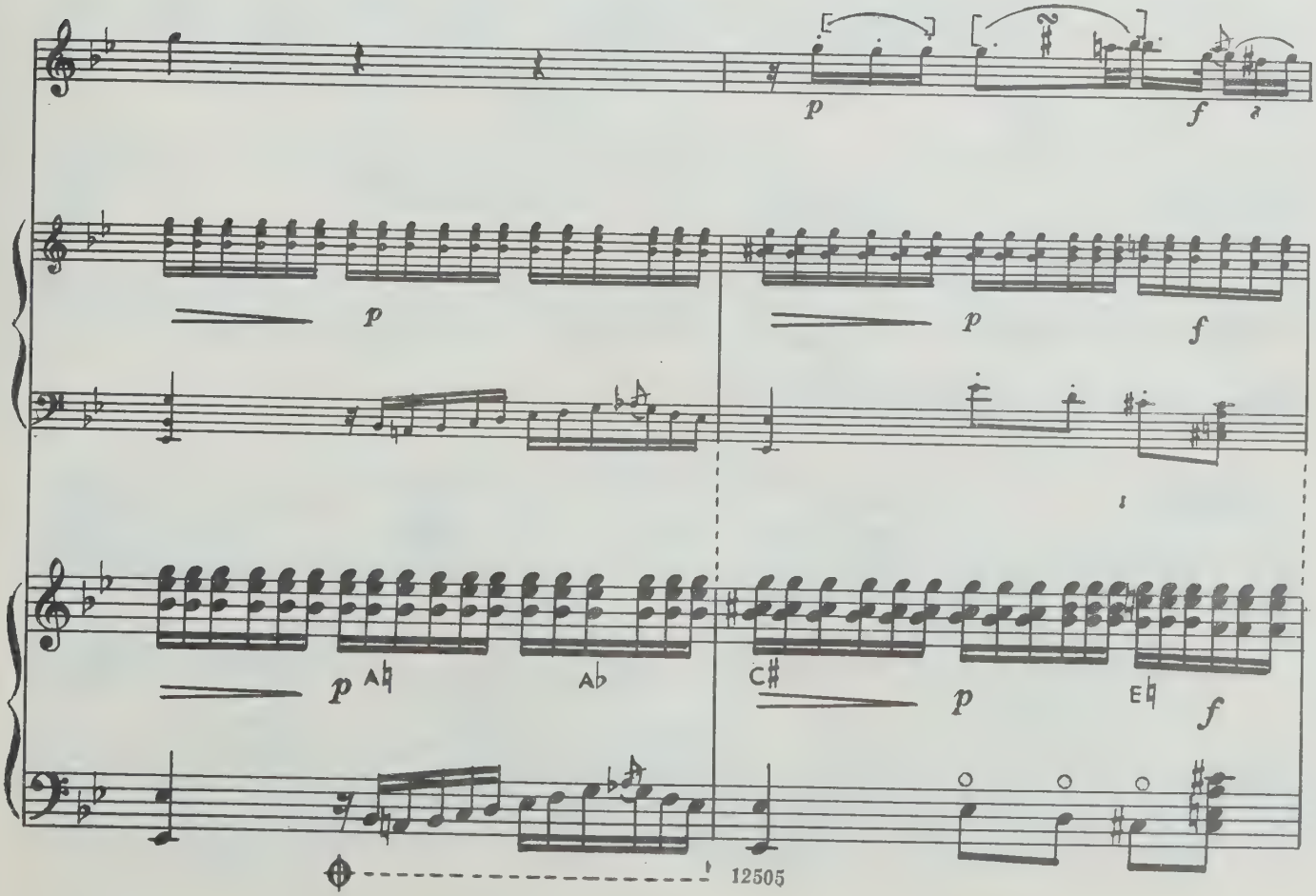

F♯
C♯
B♮
F♮ A♭
C♮
A♮

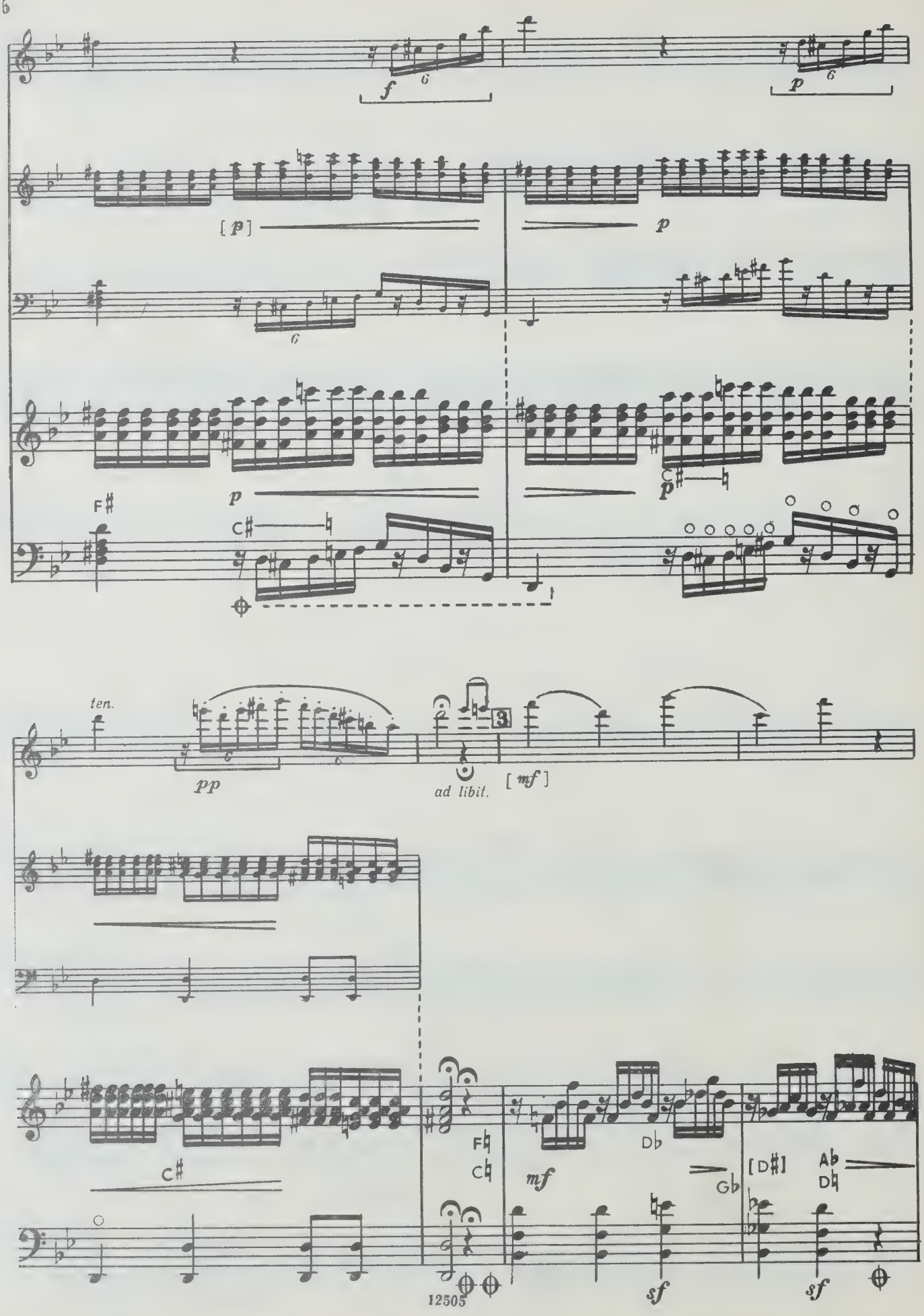

mf
B♭
f A♭
D♭

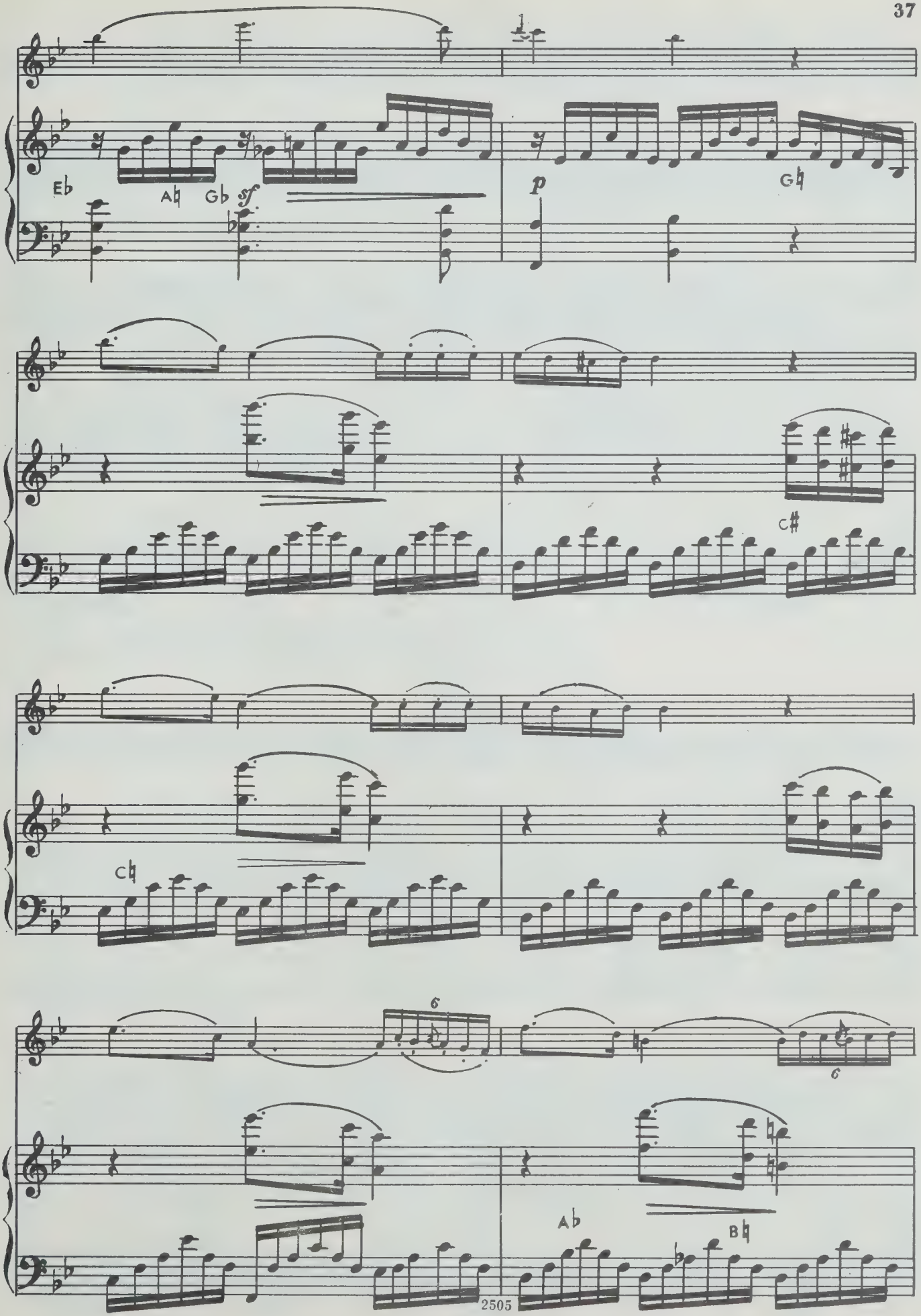

pp
6
6
p
pp
A♮
D♮
E♮
C♯
F♯ C♮
6

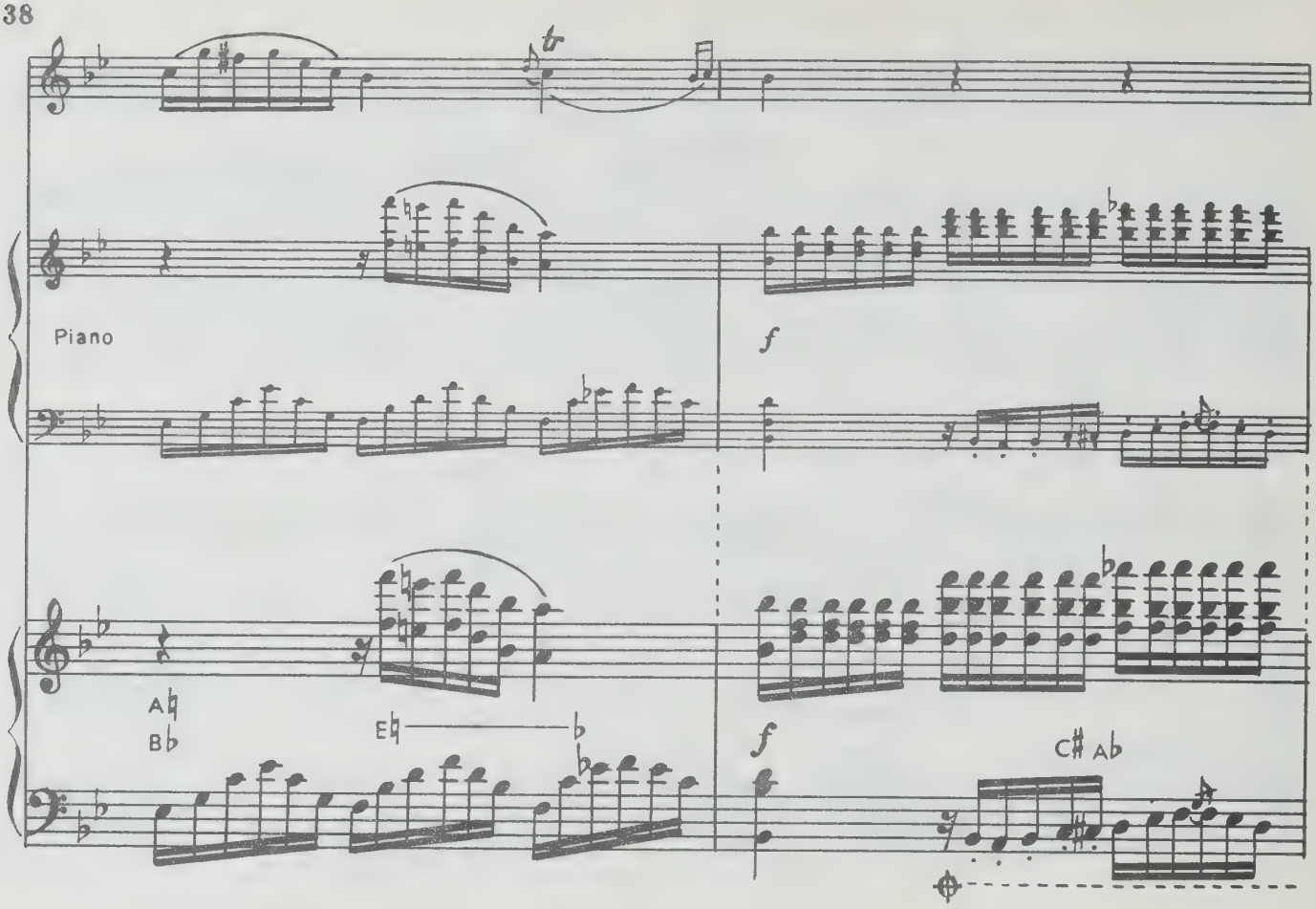

2
Piano
p
f
[f]
etouffé
C♮
E♭
harm.
E♮
C♯
C♮
F♮

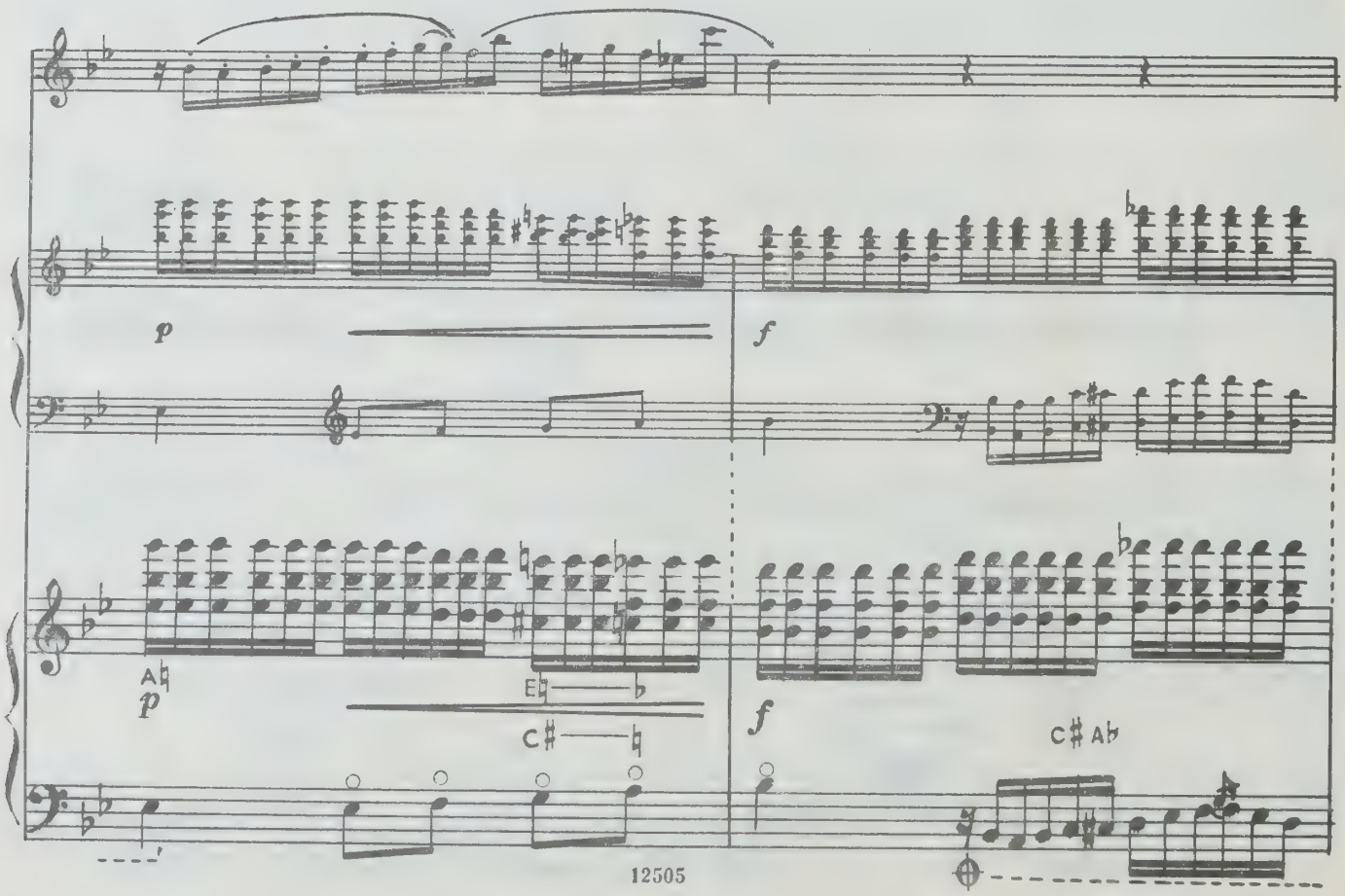

p
f
3
p
f
E♮
C♯
C♮
F♮
A♭
E♭
p
f

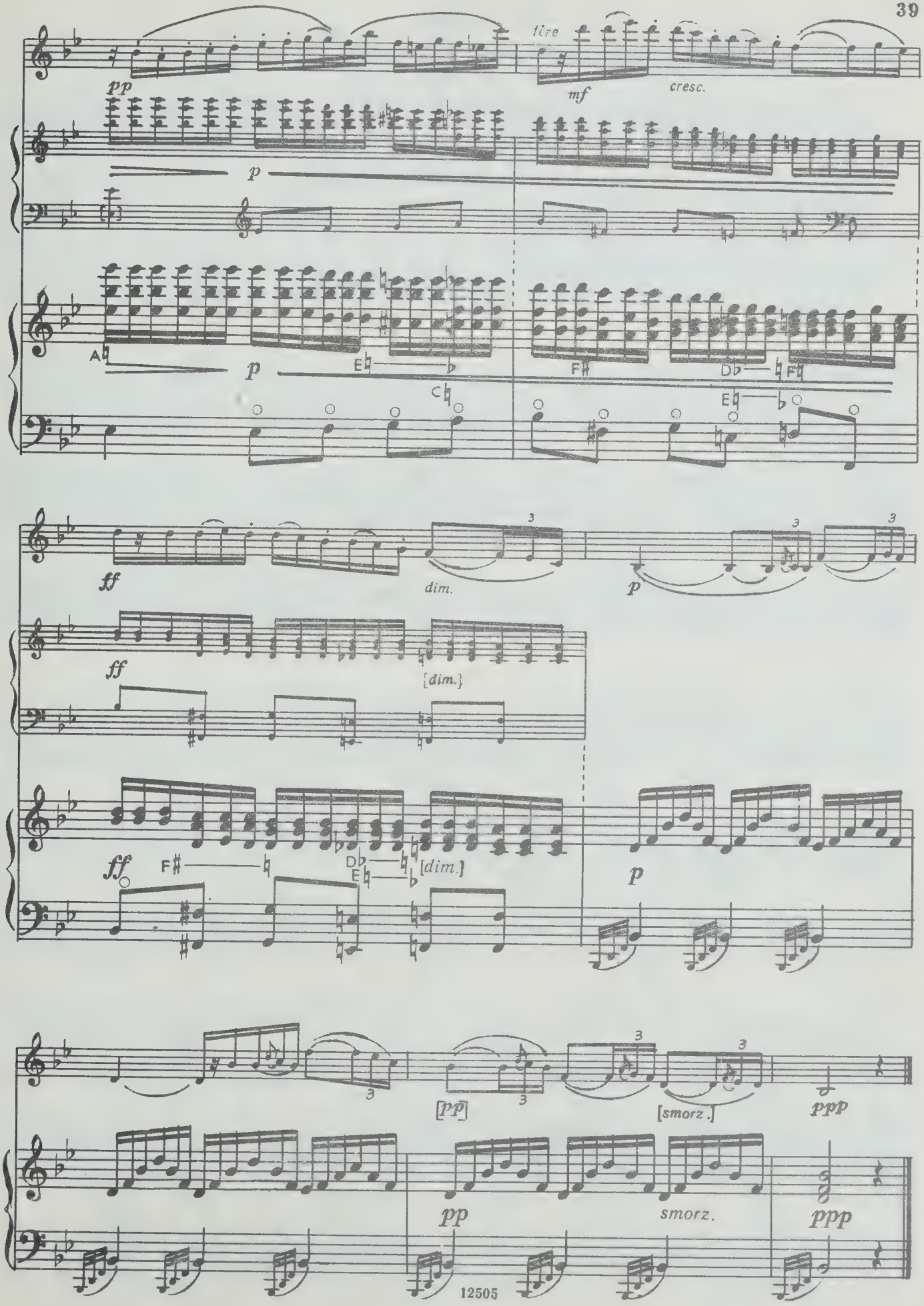

p
f
2
p
p
f
p
A♮
A♭
C♯
p
E♮
f


f
p
[p]
p
F♯
C♯
p
p
ten.
pp
ad libit.
[mf]
C♯
F♮
C♮
mf
D♭
G♭
[D♯]
A♭
D♮
sf
sf

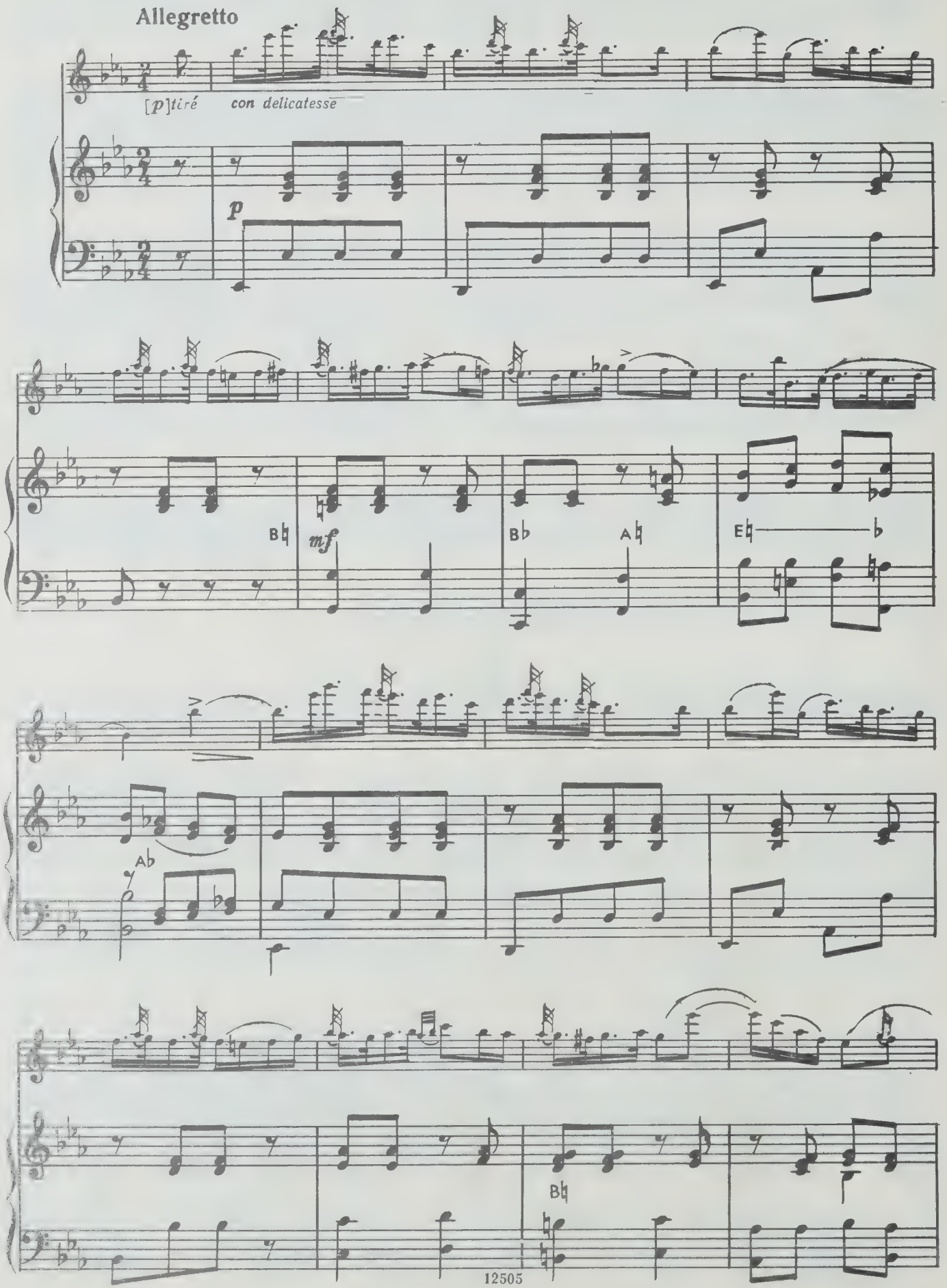

Eb
Ab
Gb
sf
p
Gh
C#
Ch
6
6
Ab
Bh

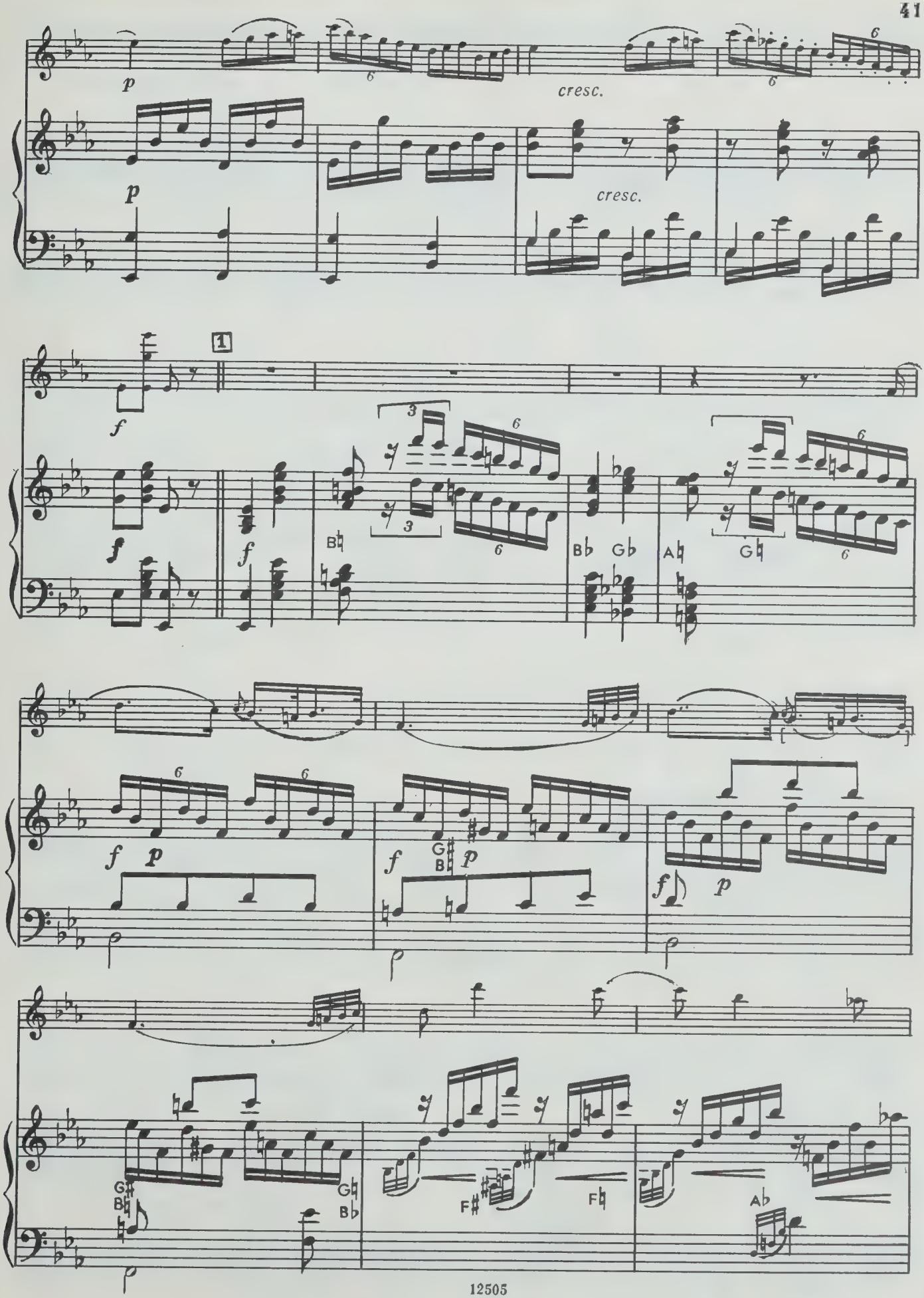

Piano
f
A♮
B♭
E♮
f
C♯ A♭

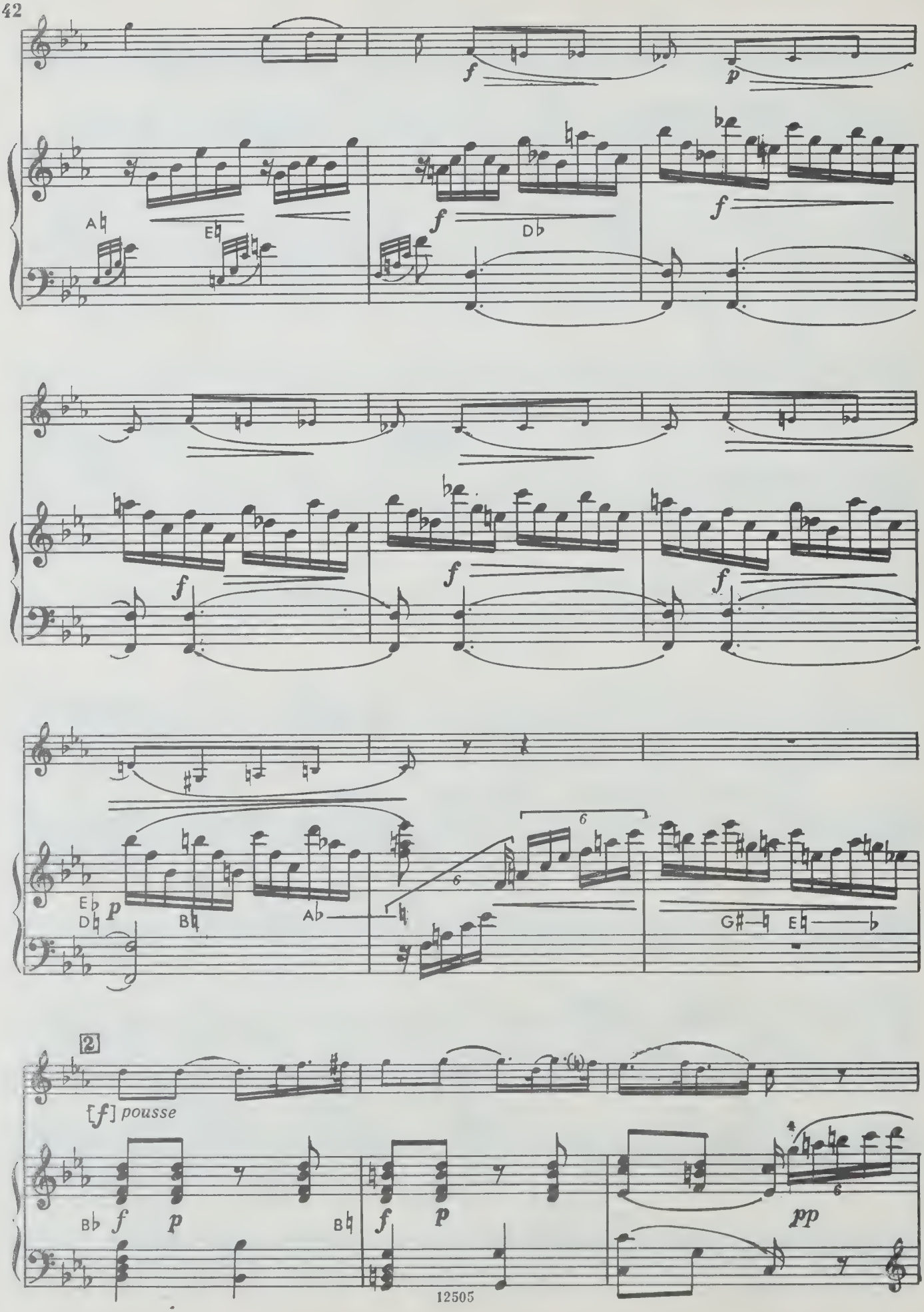

p
f
A♮
p
E♮
C♯
f
C♯ A♭

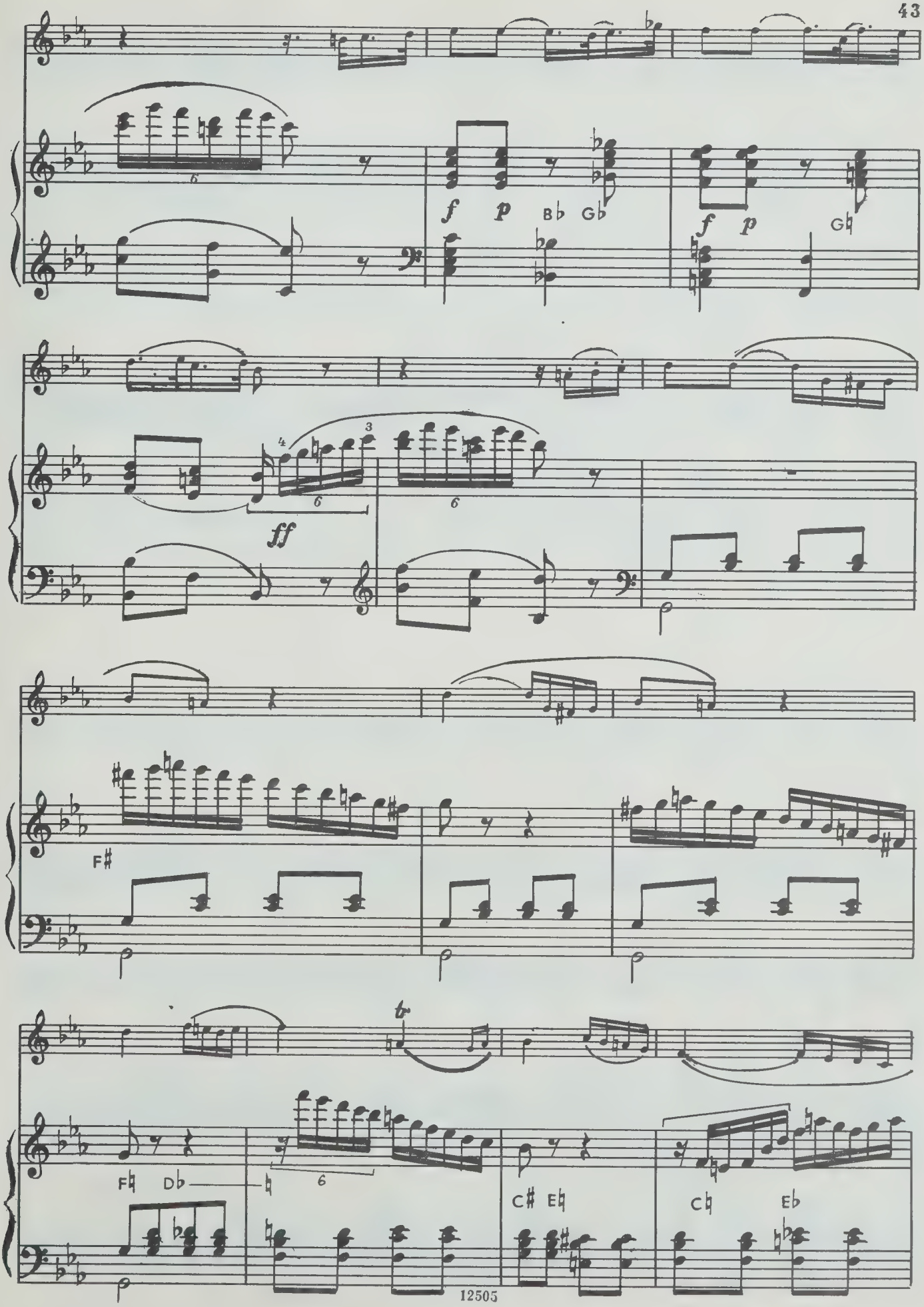

pp
tire
mf
cresc.
p
A♭
p
E♭
C♭
F♯
D♭
F♮
E♭
ff
dim.
p
ff
{dim.}
ff
F♯
D♭
E♭
[dim.]
p
[pp]
[smorz.]
ppp
pp
smorz.
ppp

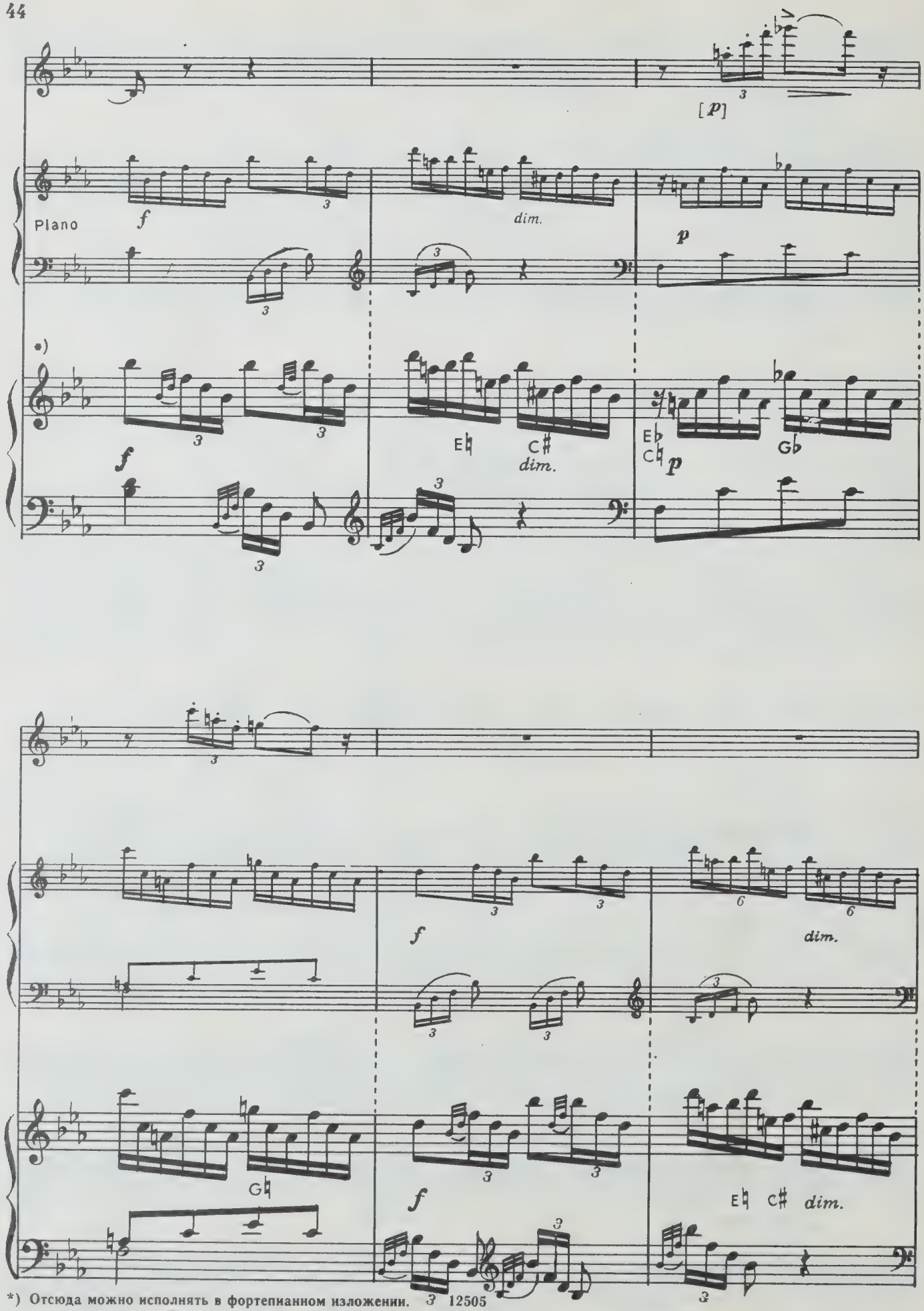
III. Rondo



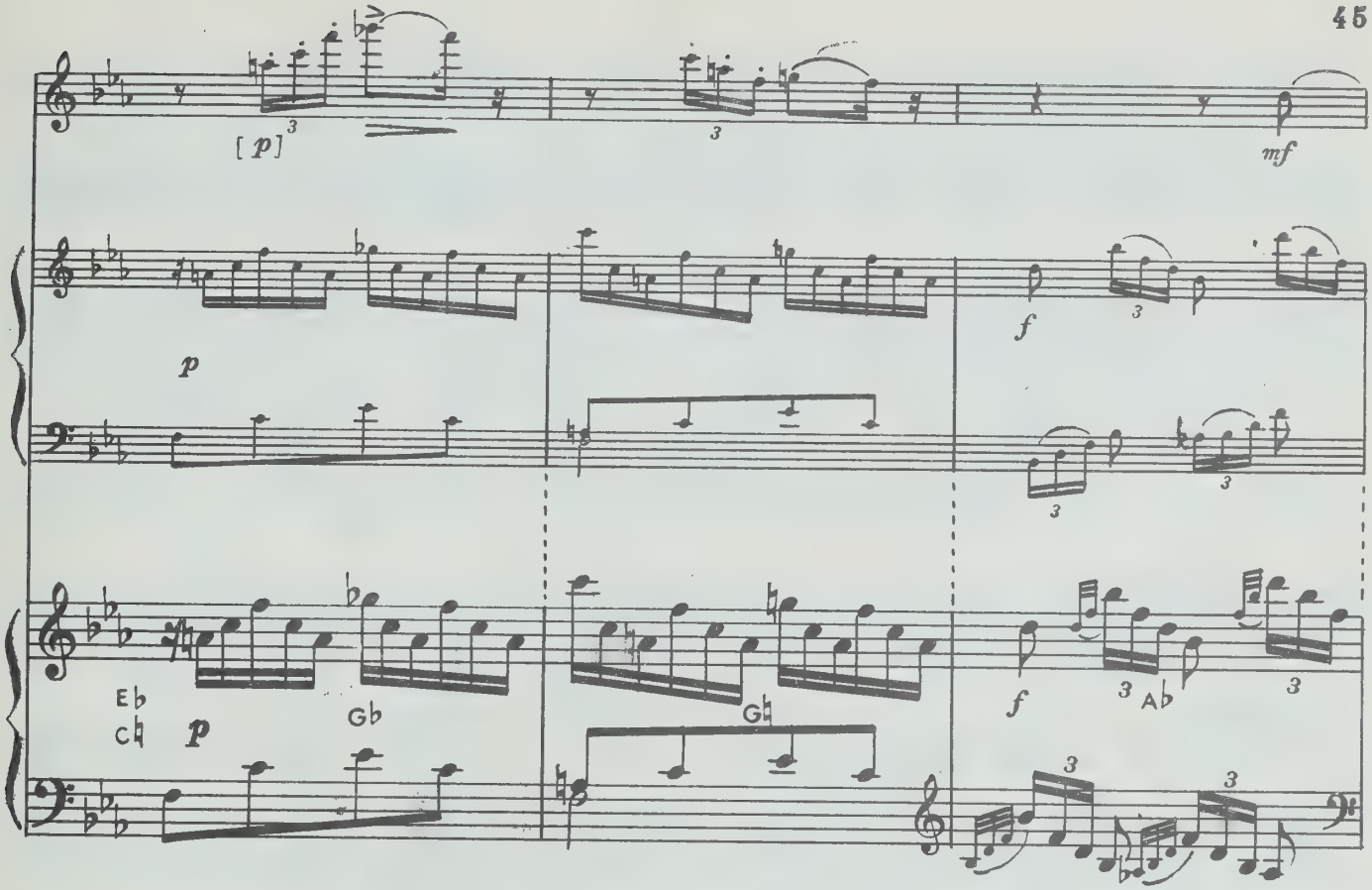

p
cresc.
p
cresc.
f
1
f
f
B♮
B♭ G♭
A♮
G♮
f p
f
G♯
B♮ p
f p
G♯
B♮
G♮
B♭
F♯
F♮
A♭

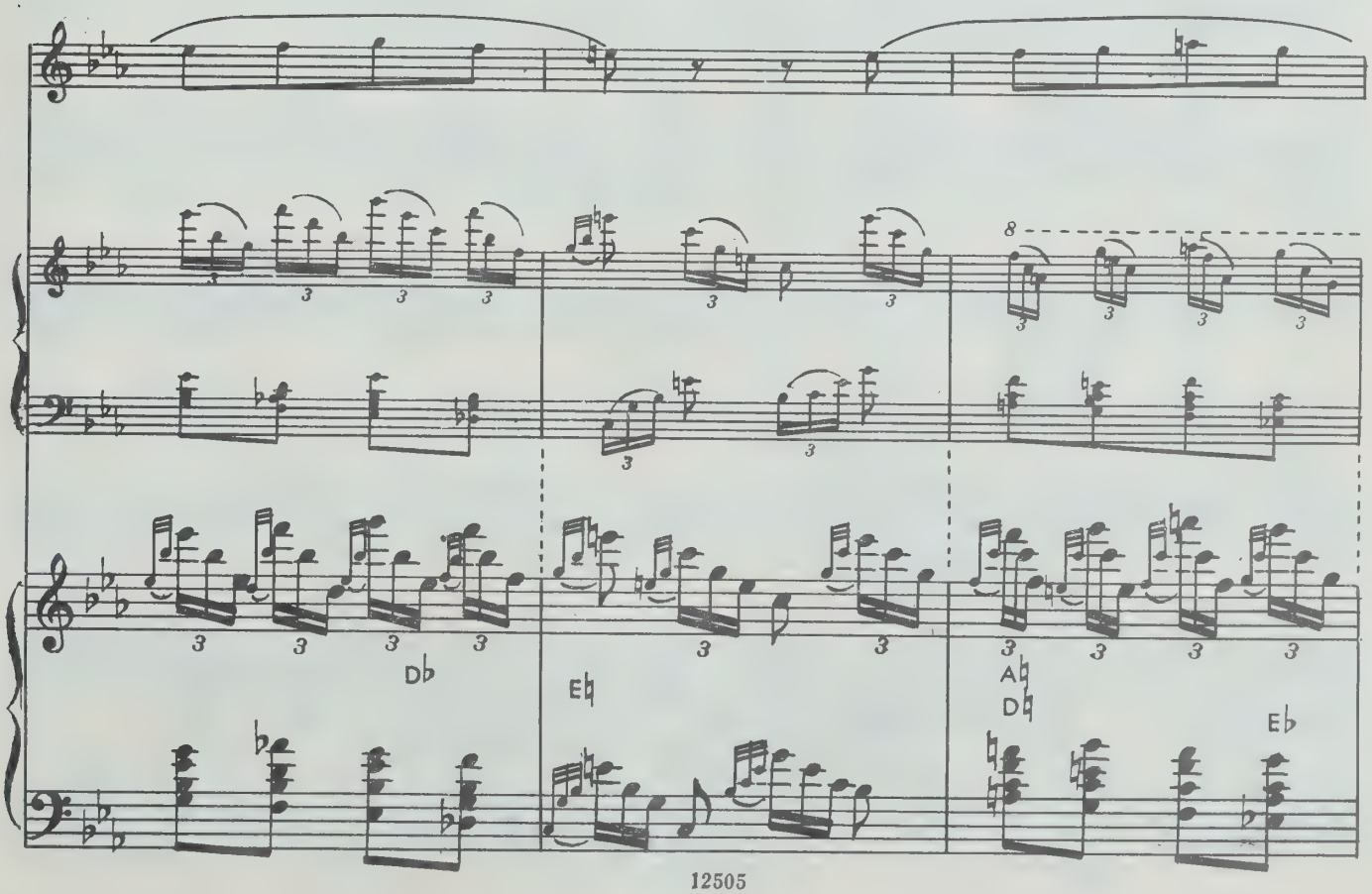

f
p
A♮
E♮
f
D♭
f
f
f
f
E♭
D♮
p
B♮
A♭
6
6
G♯
E♮
2
[f] pousse
B♭
f
p
B♮
f
p
4
6
pp

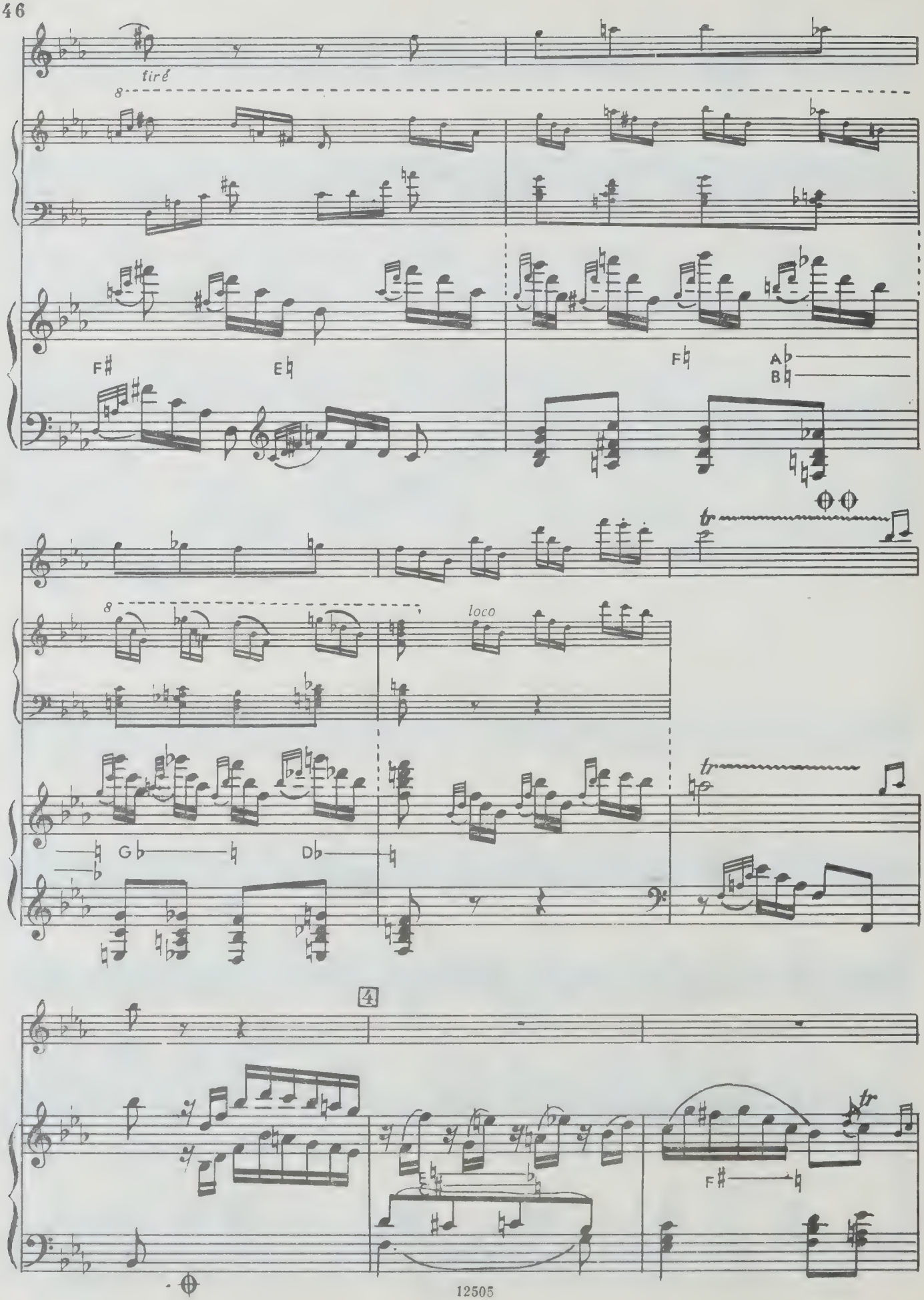

f p Bb Gb
f p Gb
ff
F#
tr
F♮ Db
C# E♮
C♮ Eb

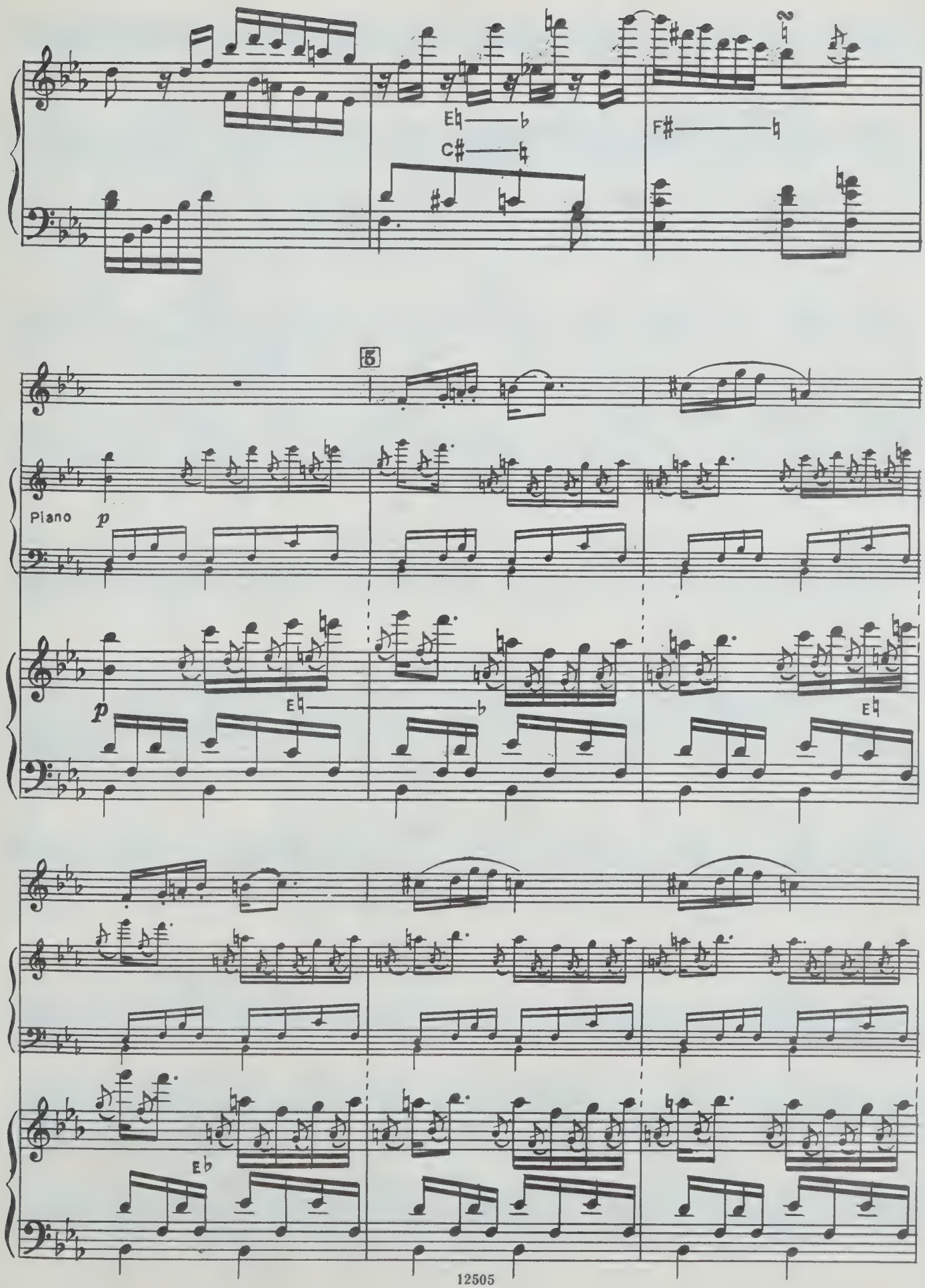


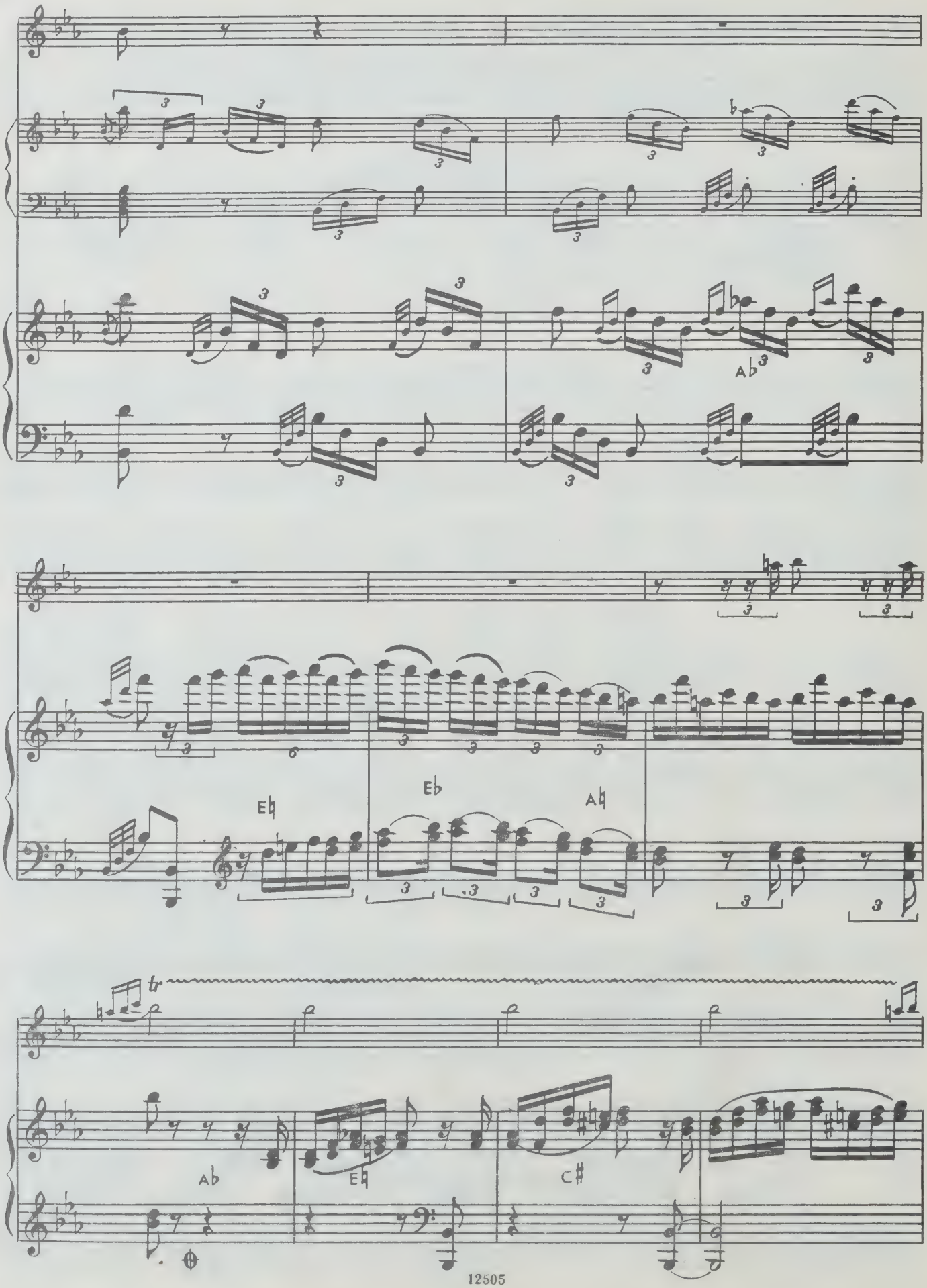
*) Отсюда можно исполнять в фортепианном изложении.

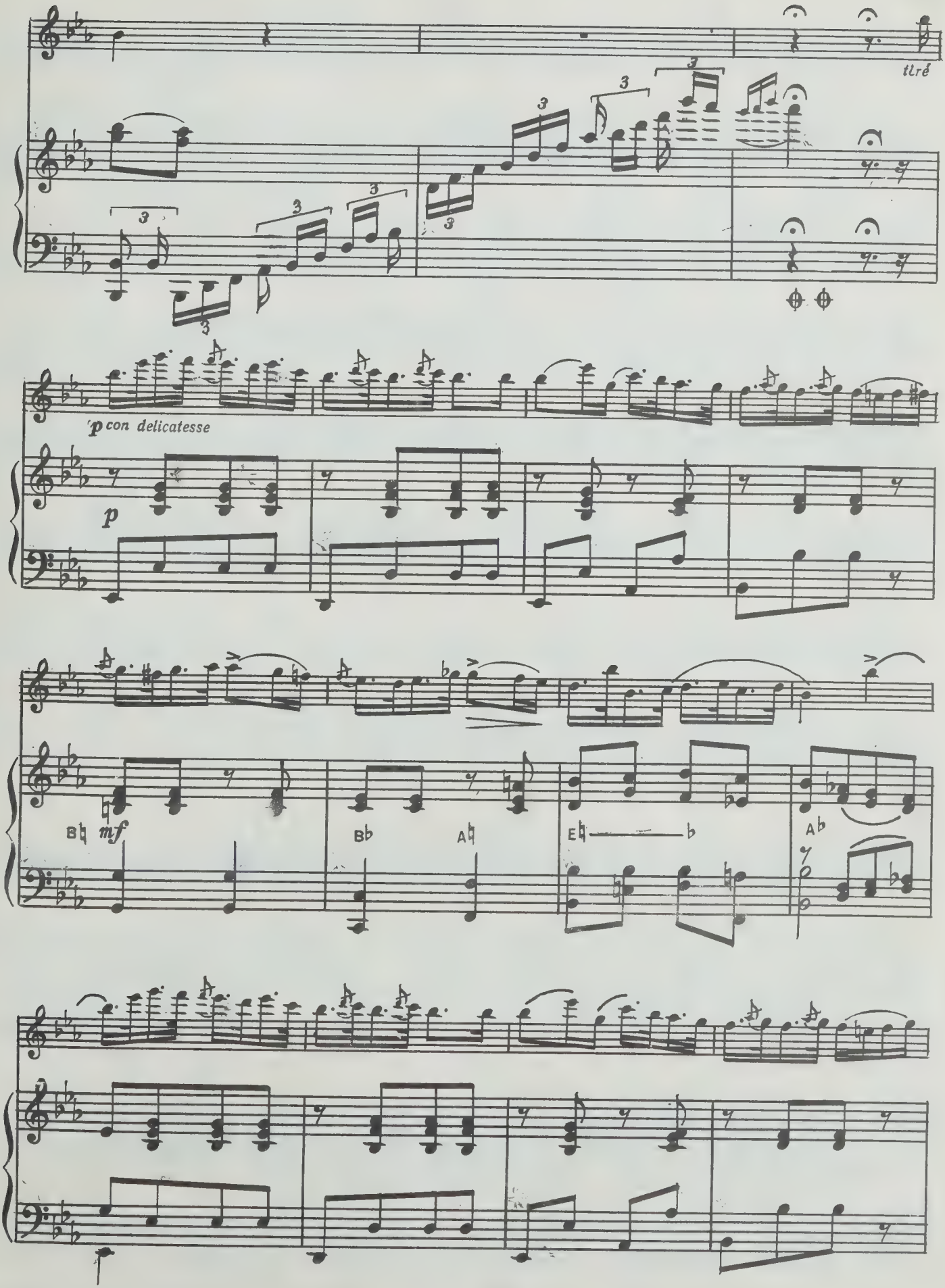

[p]
mf
p
f
Eb
Cb
p
Gb
Gb
f
Ab

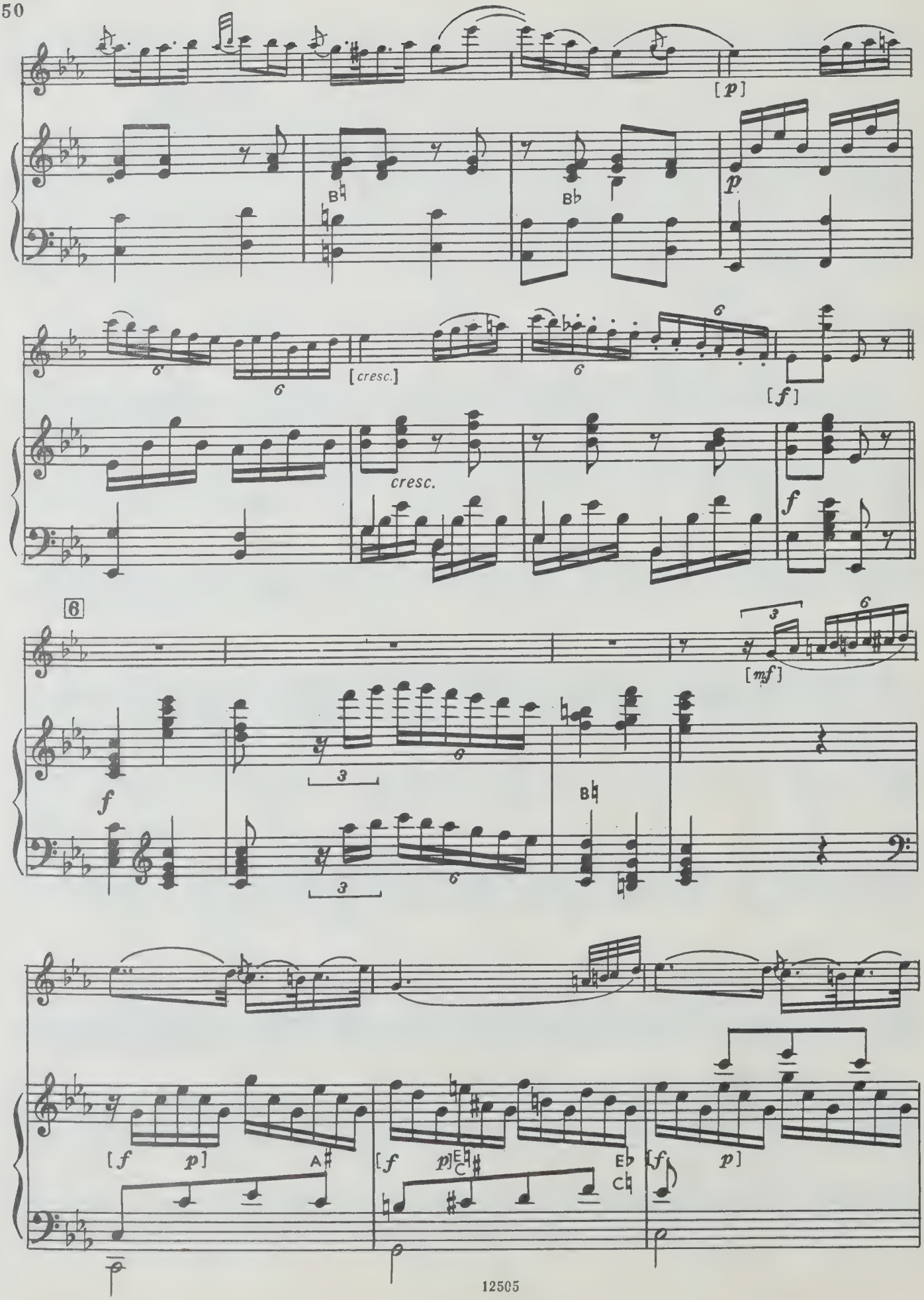

8
Db
Eb
Ab
Db
Eb

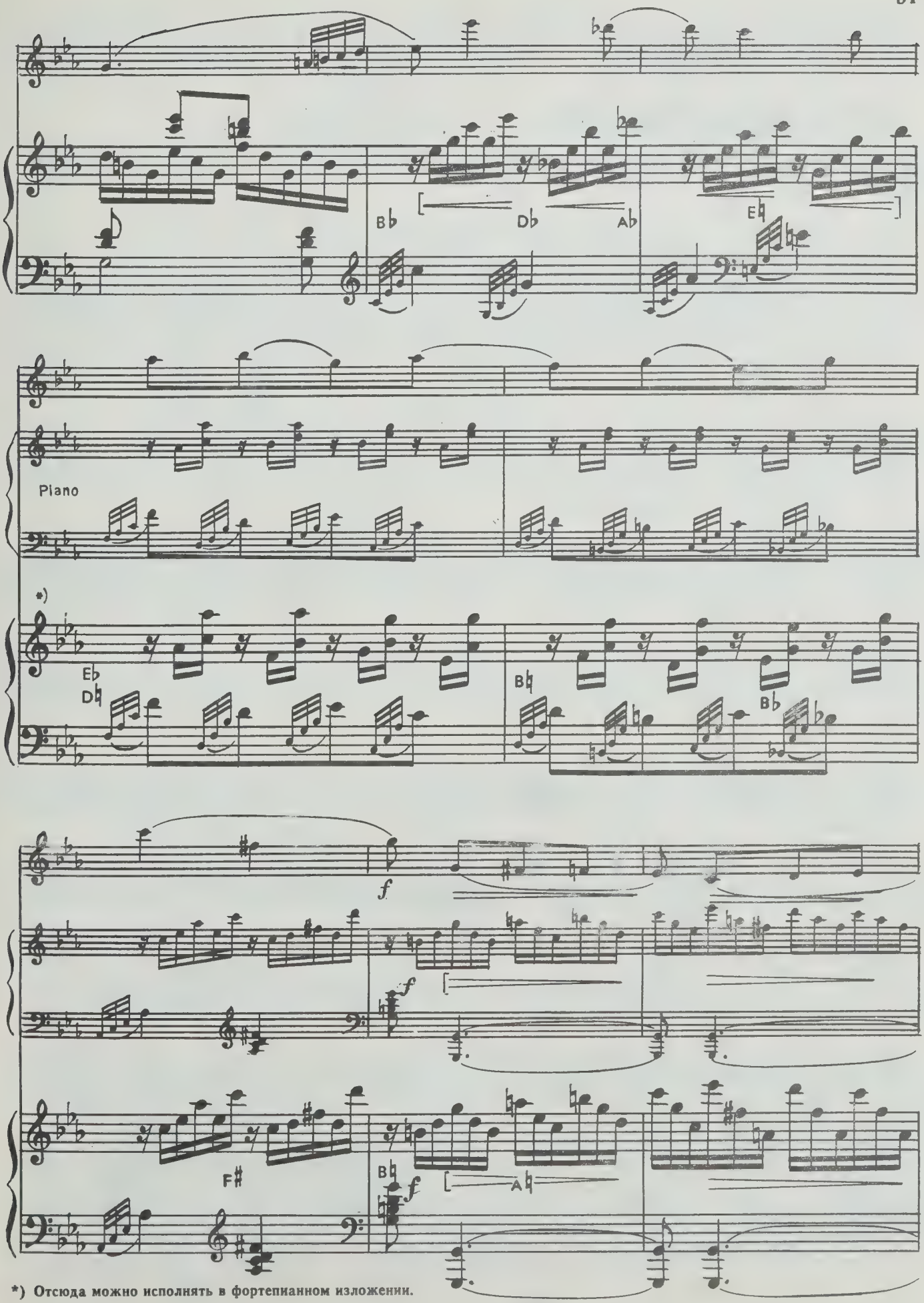

tiré
8
F♯
E♮
F♮
A♭
B♮
tr
8
loco
G♭
D♭
tr
4
F♯
tr


5
Piano
p
p

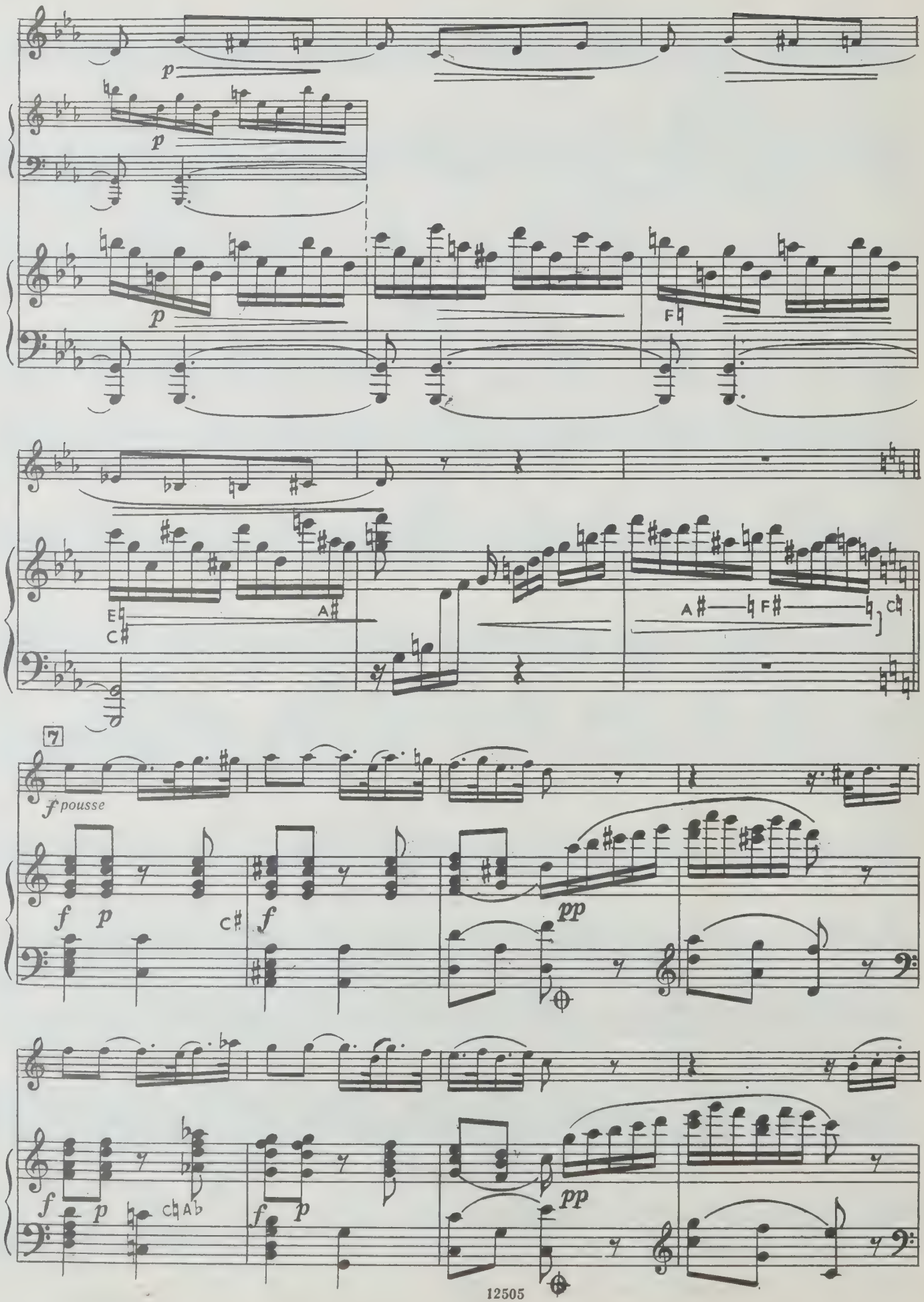

tr
Ab
Eb
C#

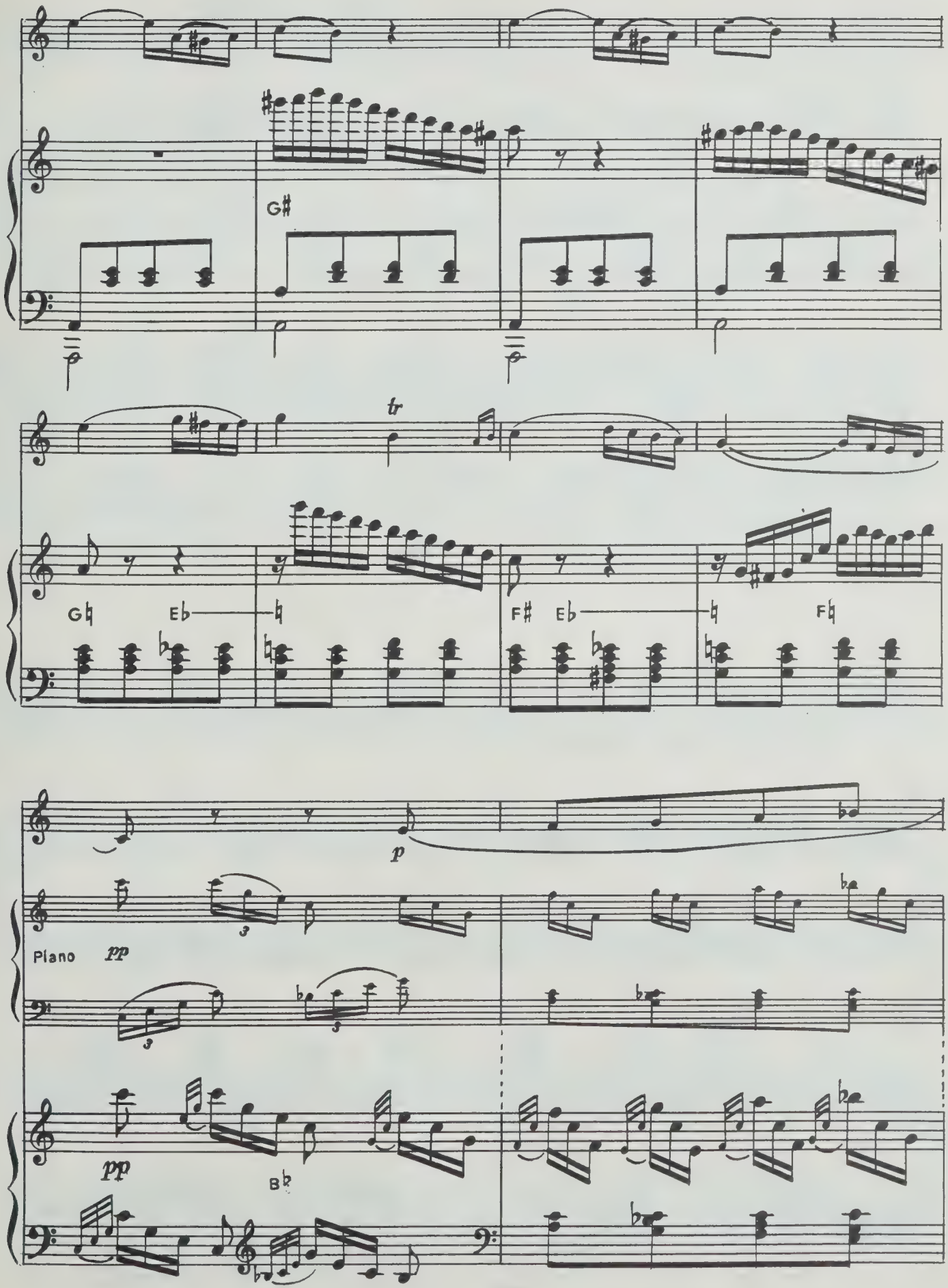

tlré
p con delicatesse
p
mf

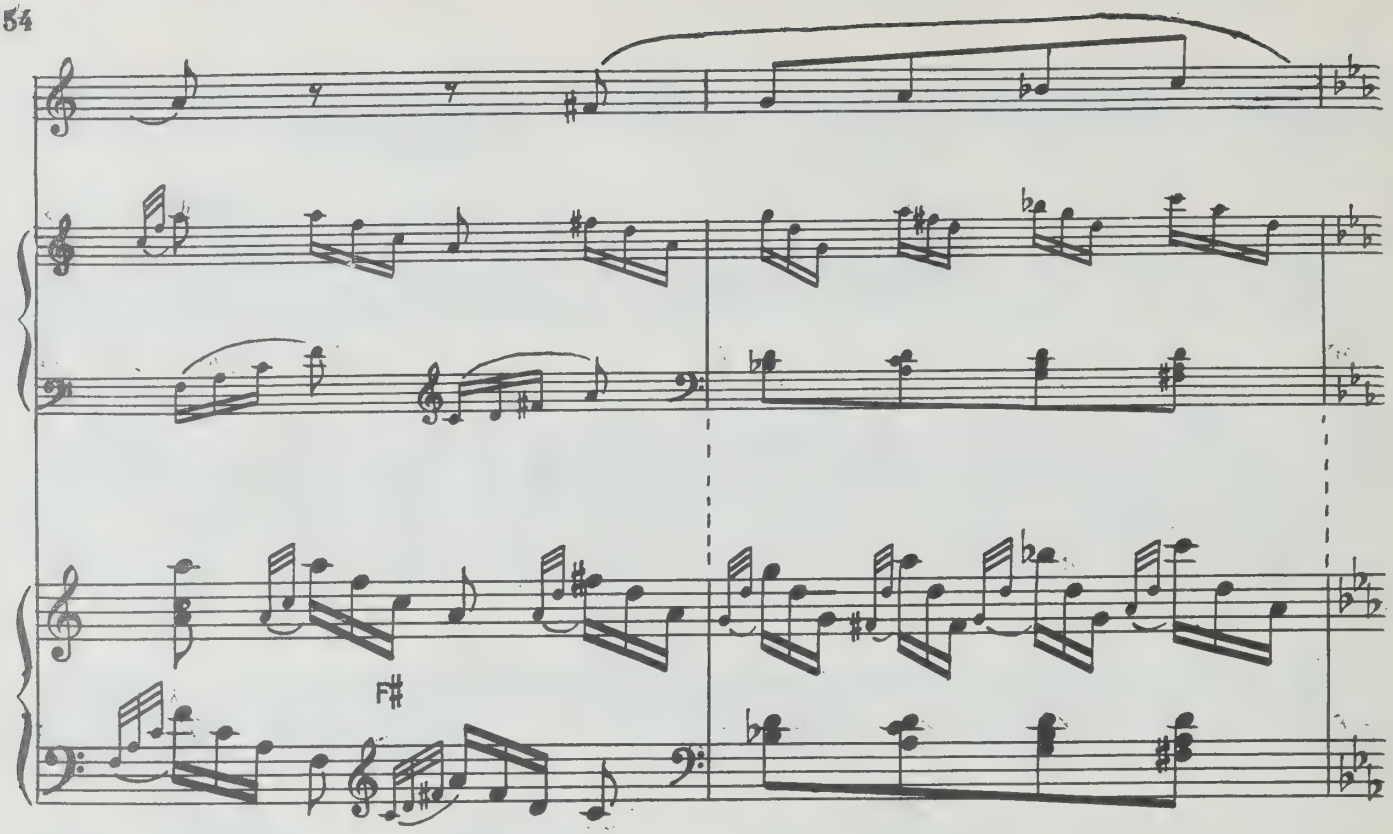

[p]
[cresc.]
cresc.
[f]
[mf]
6

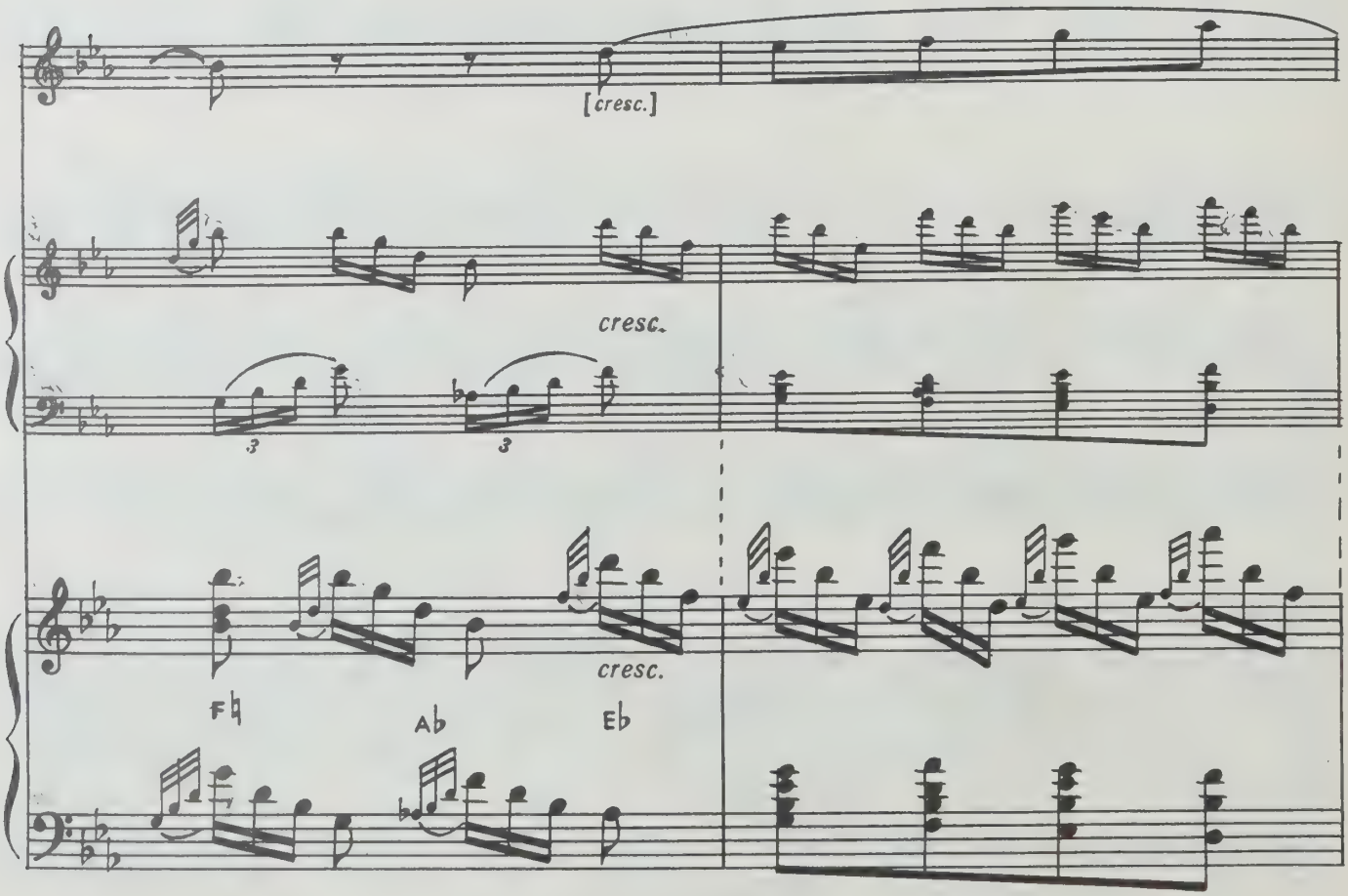


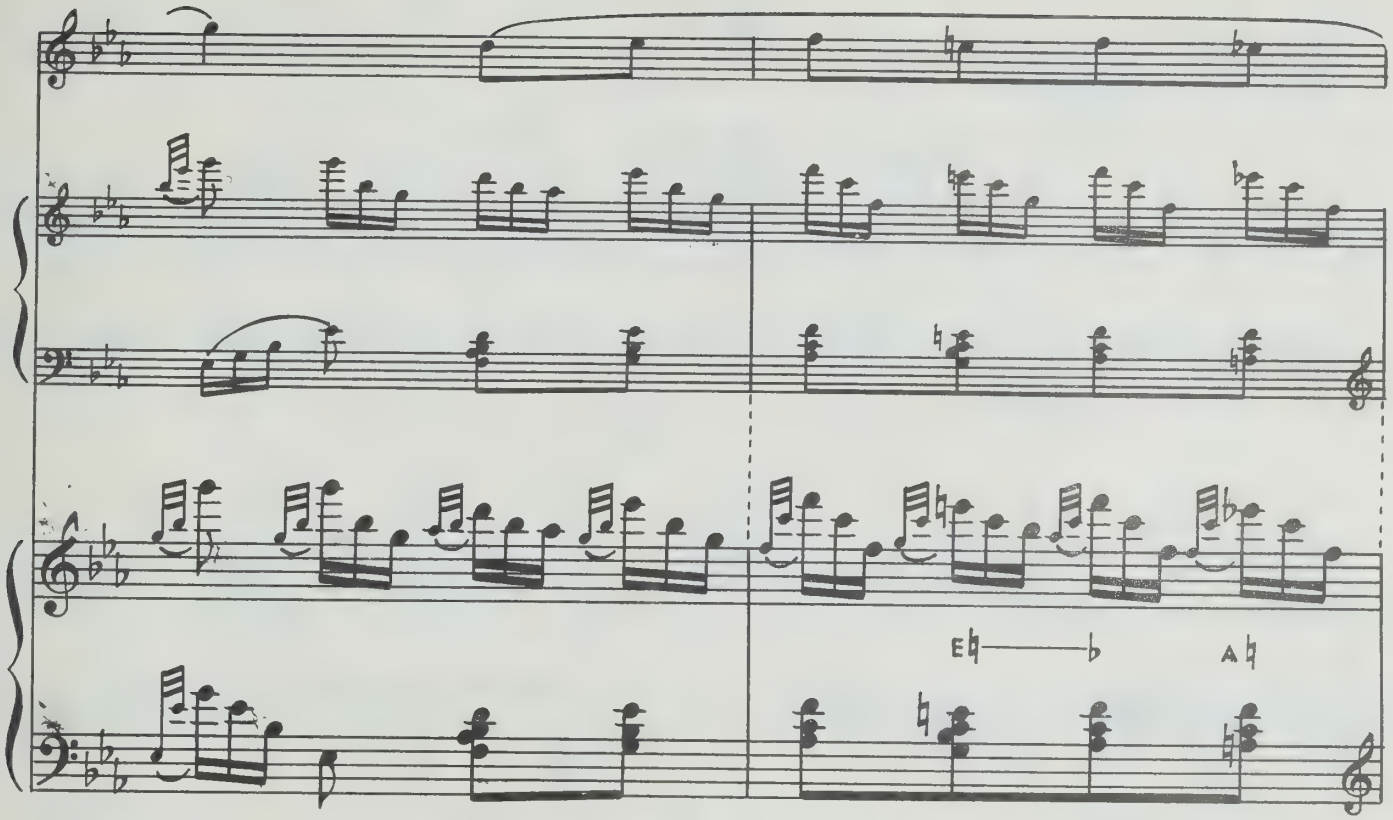
*) Отсюда можно исполнять в фортепианном изложении.

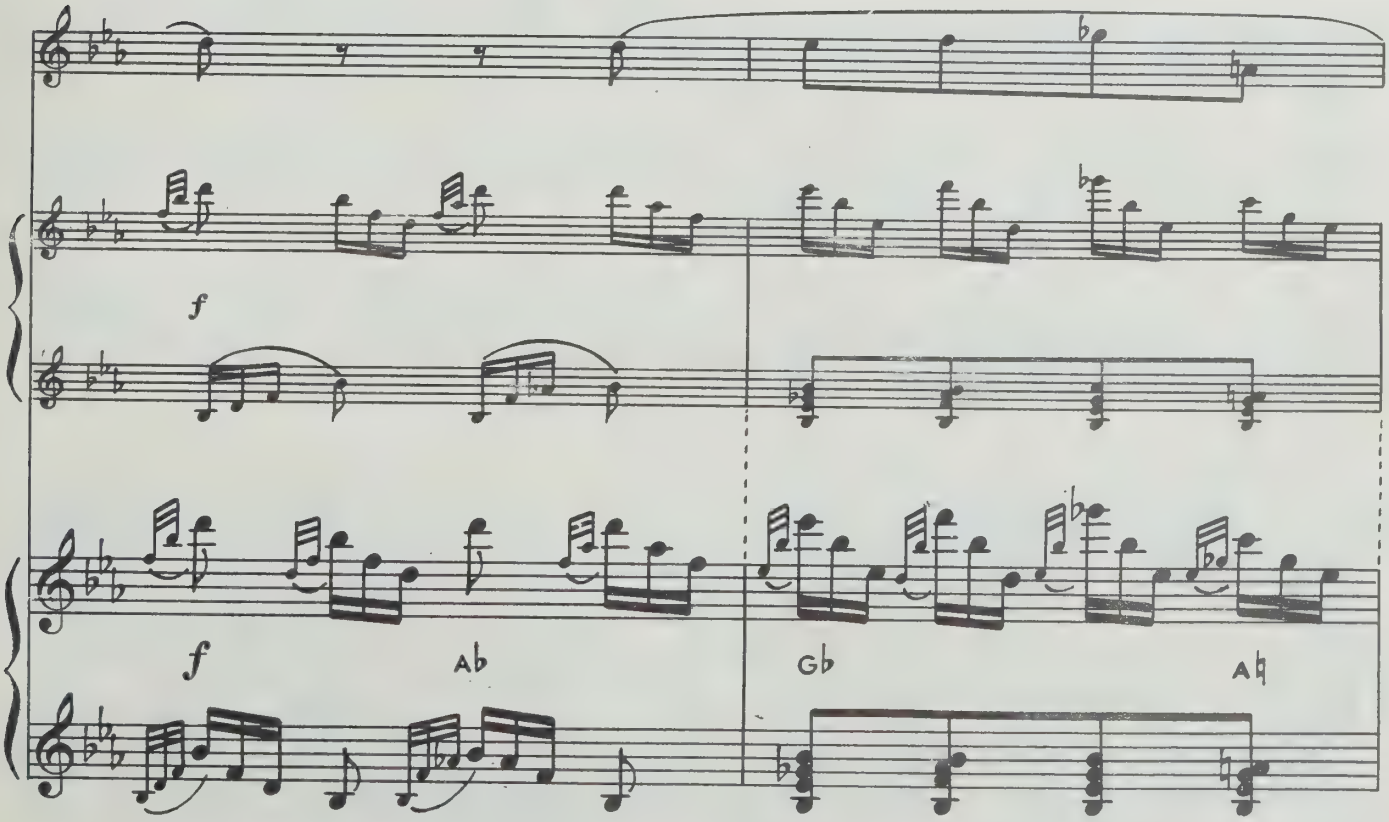

p
p
p
F♮
E♮
C♯
A♯
A♯ F♯ C♮
7
f pousse
f p
C♯ f
pp
f p
C♮ A♭
f p
pp

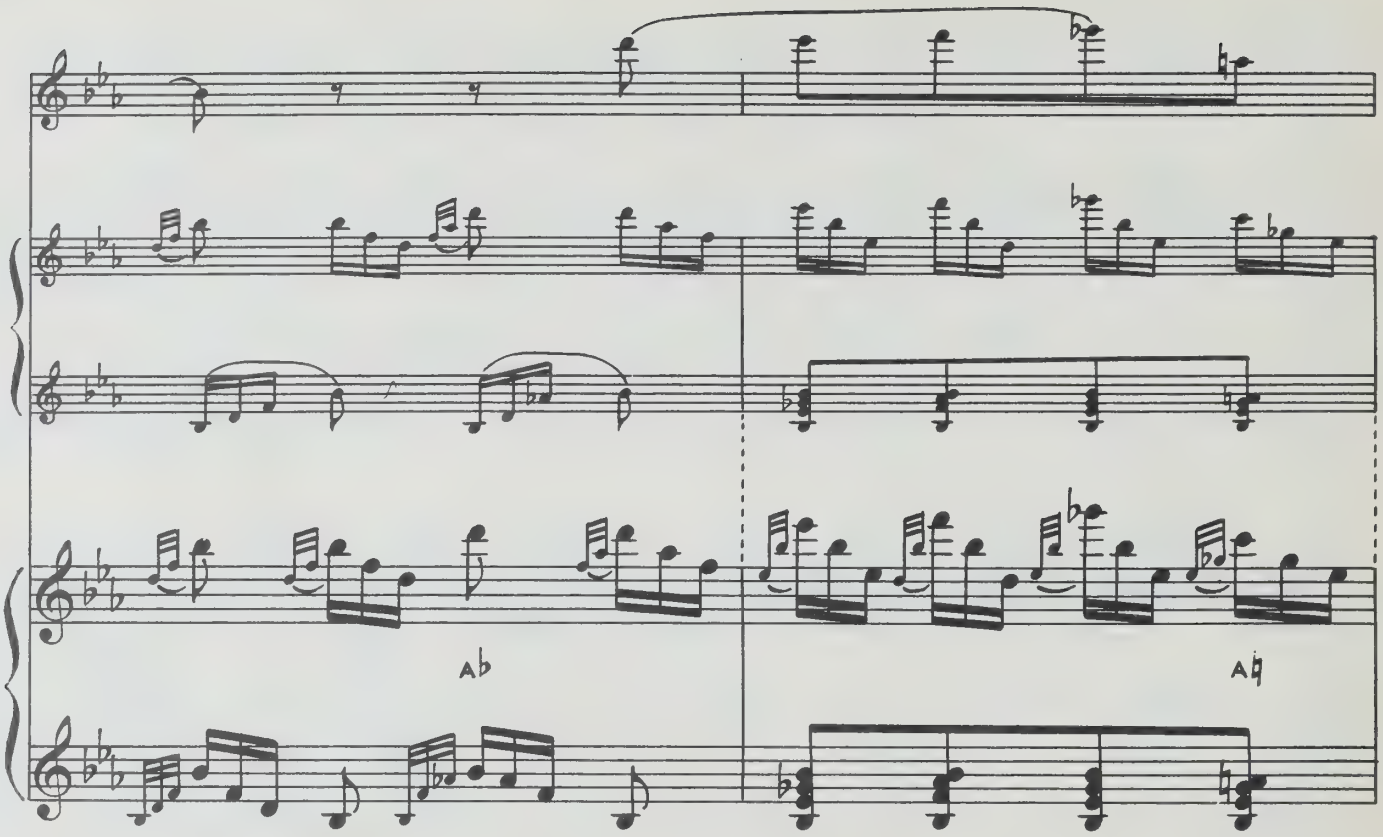

G♯
tr
G♮ E♭
F♯ E♭
F♮
p
Piano pp
pp
B♭

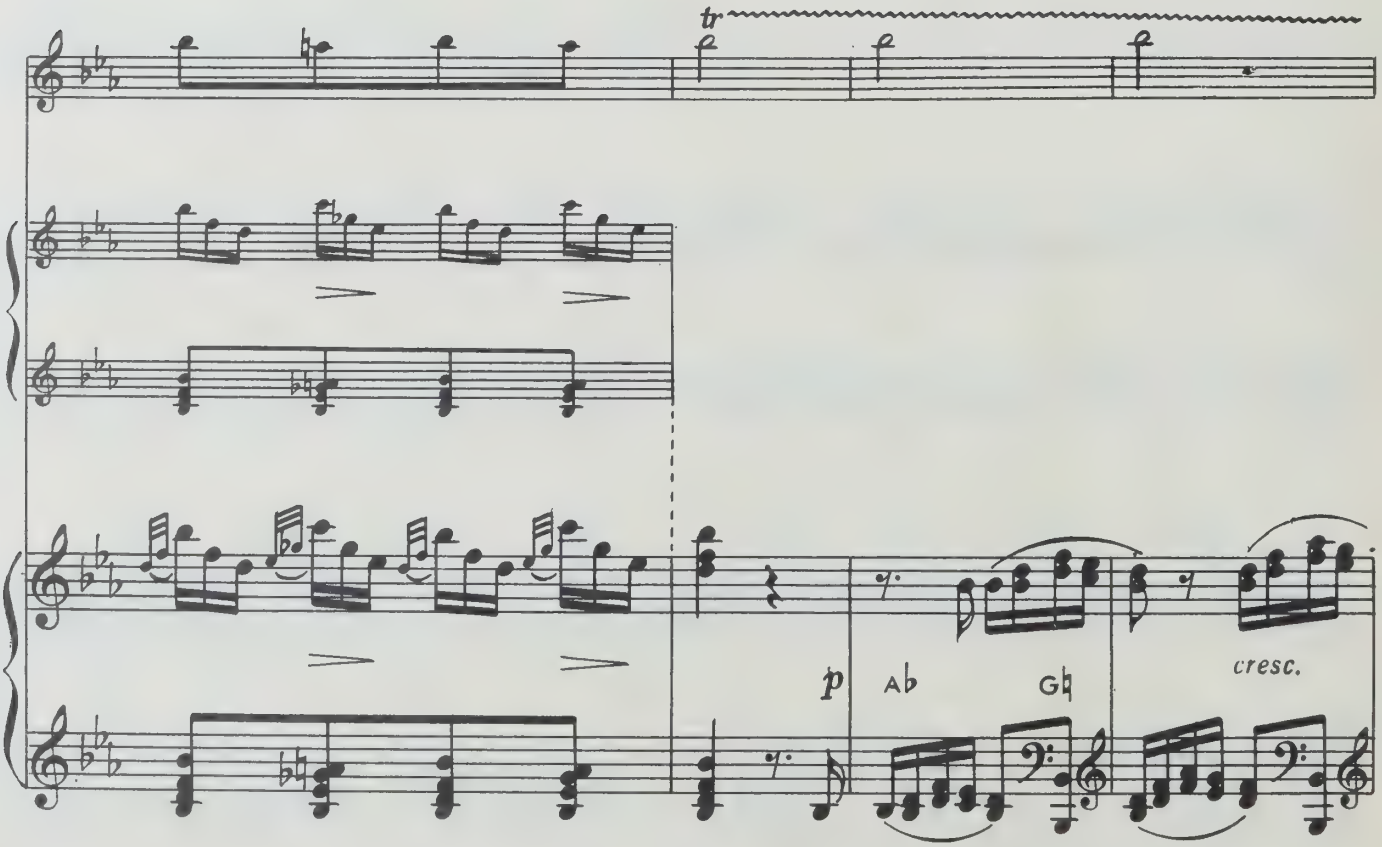

F♯

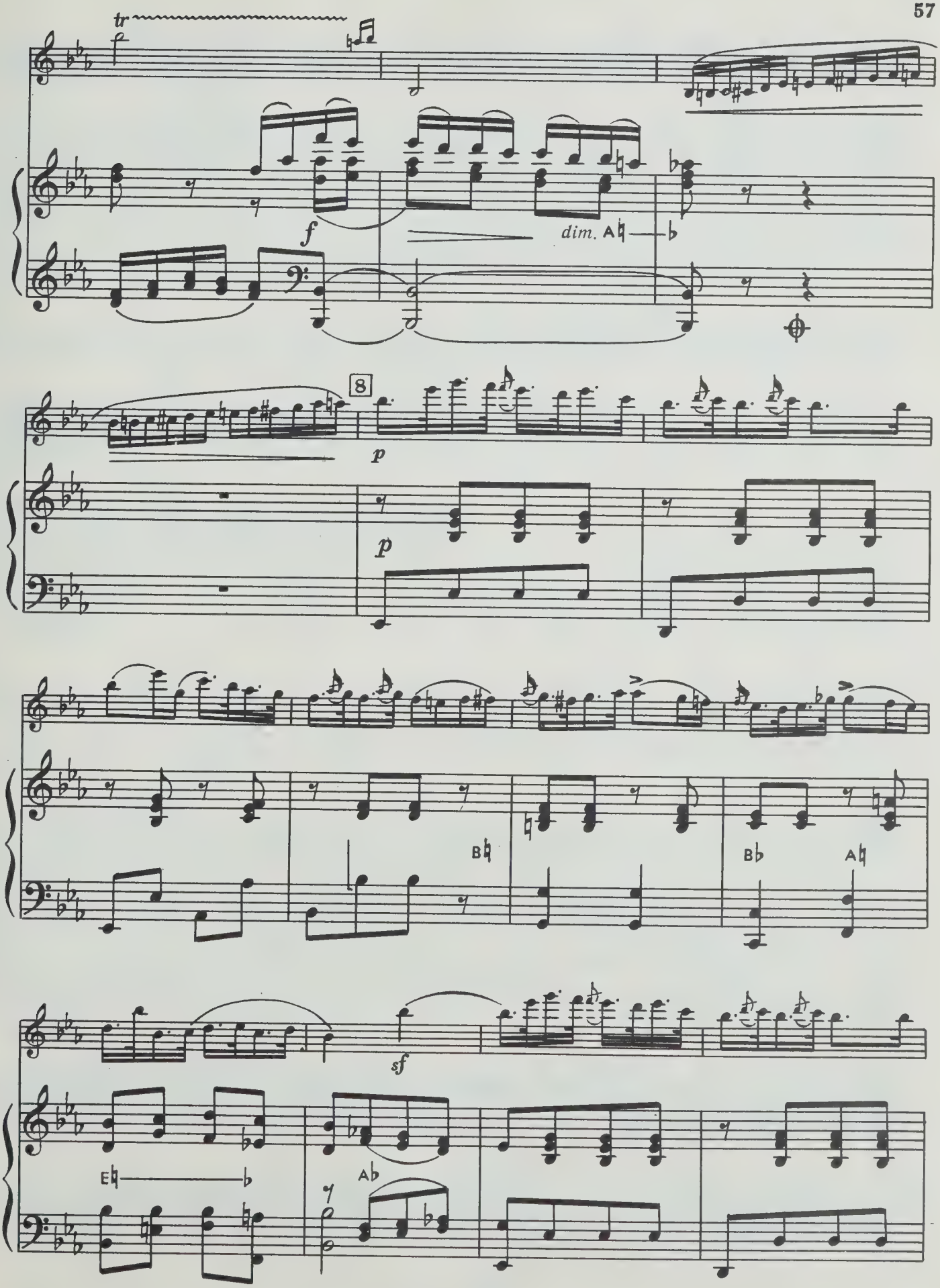

[cresc.]
cresc.
3
3
cresc.
F♮
Ab
Eb

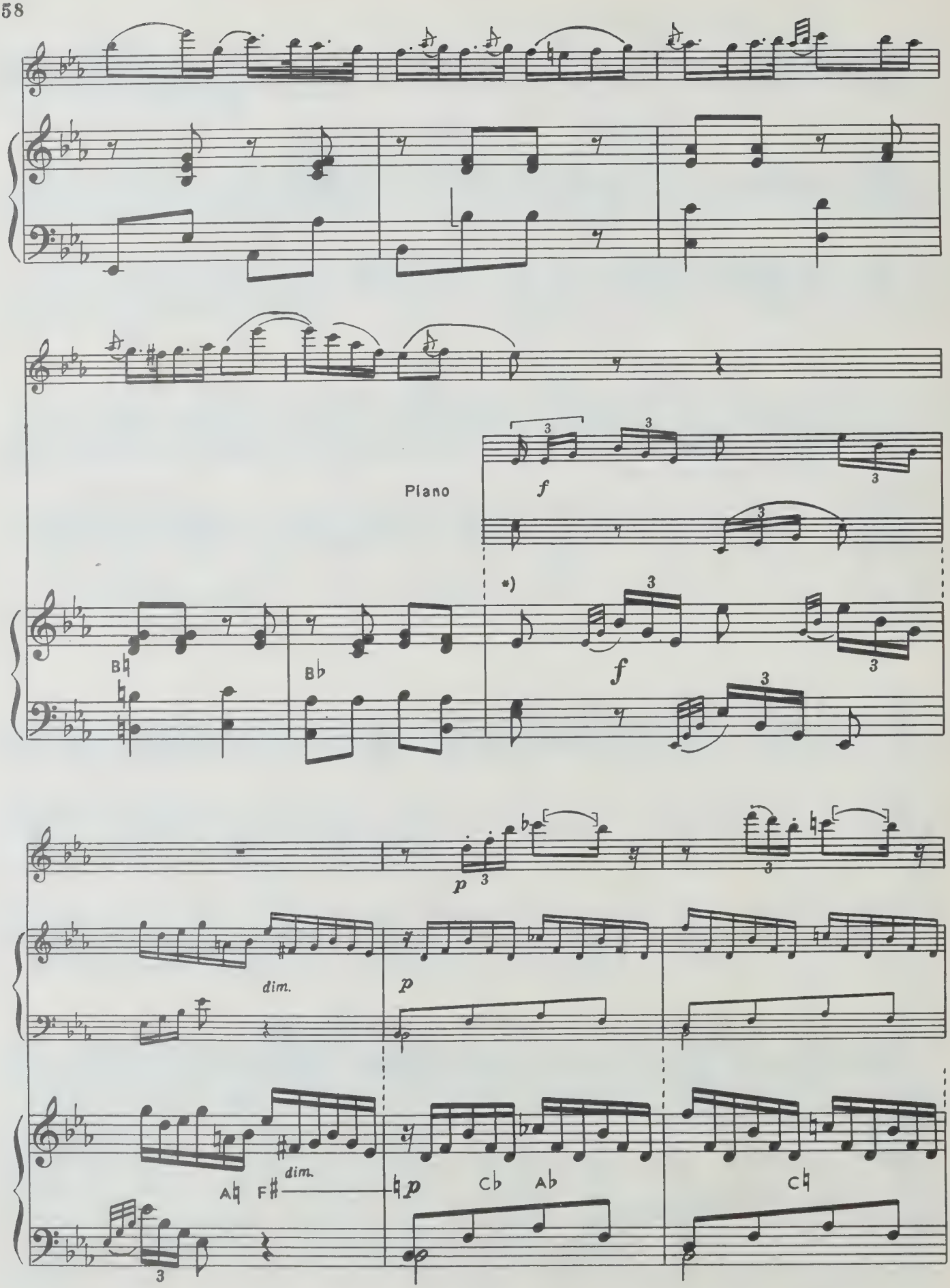

Eb
Ab


f
f
Ab
Gb
Ab

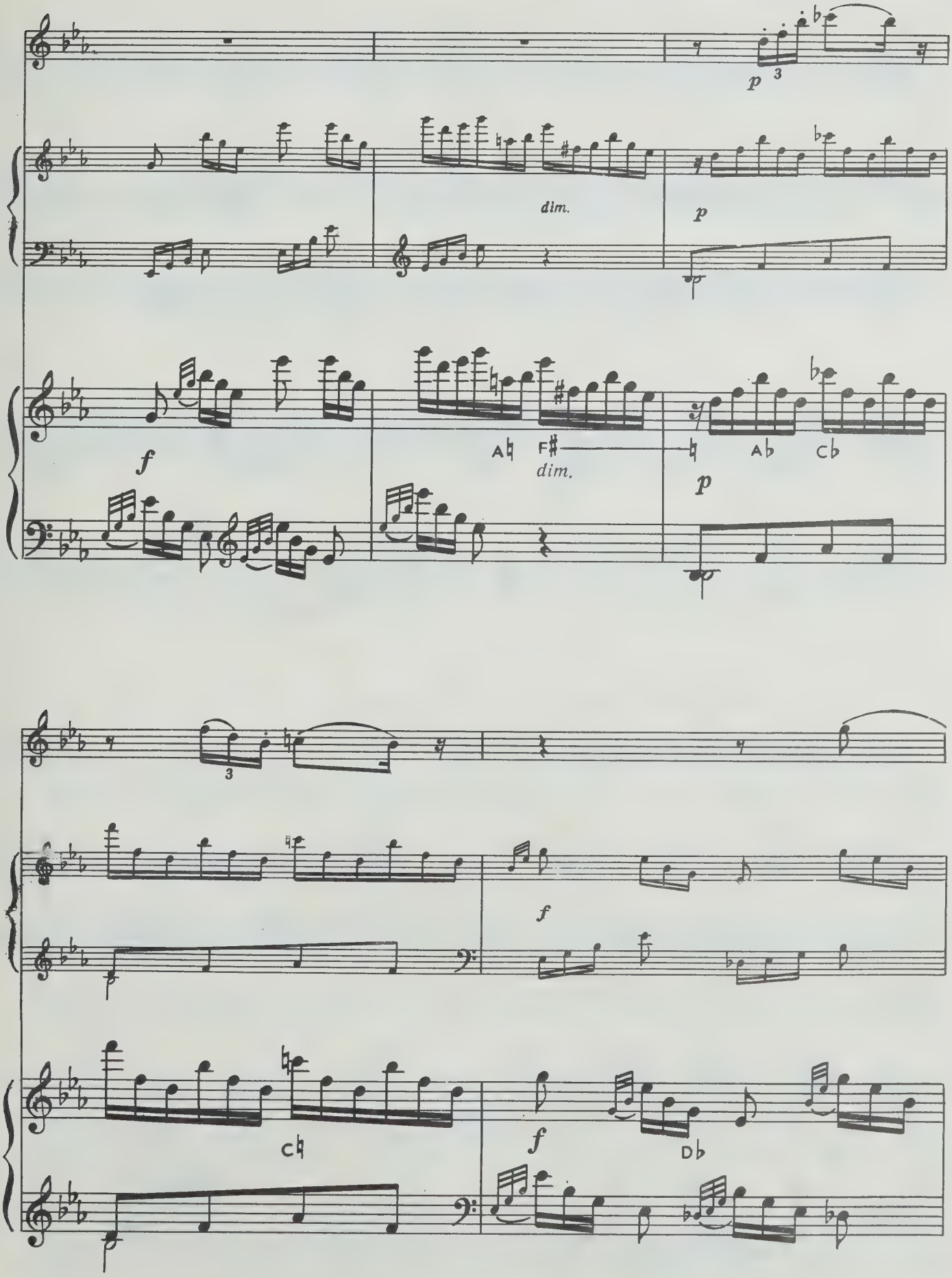

Ab
Ab

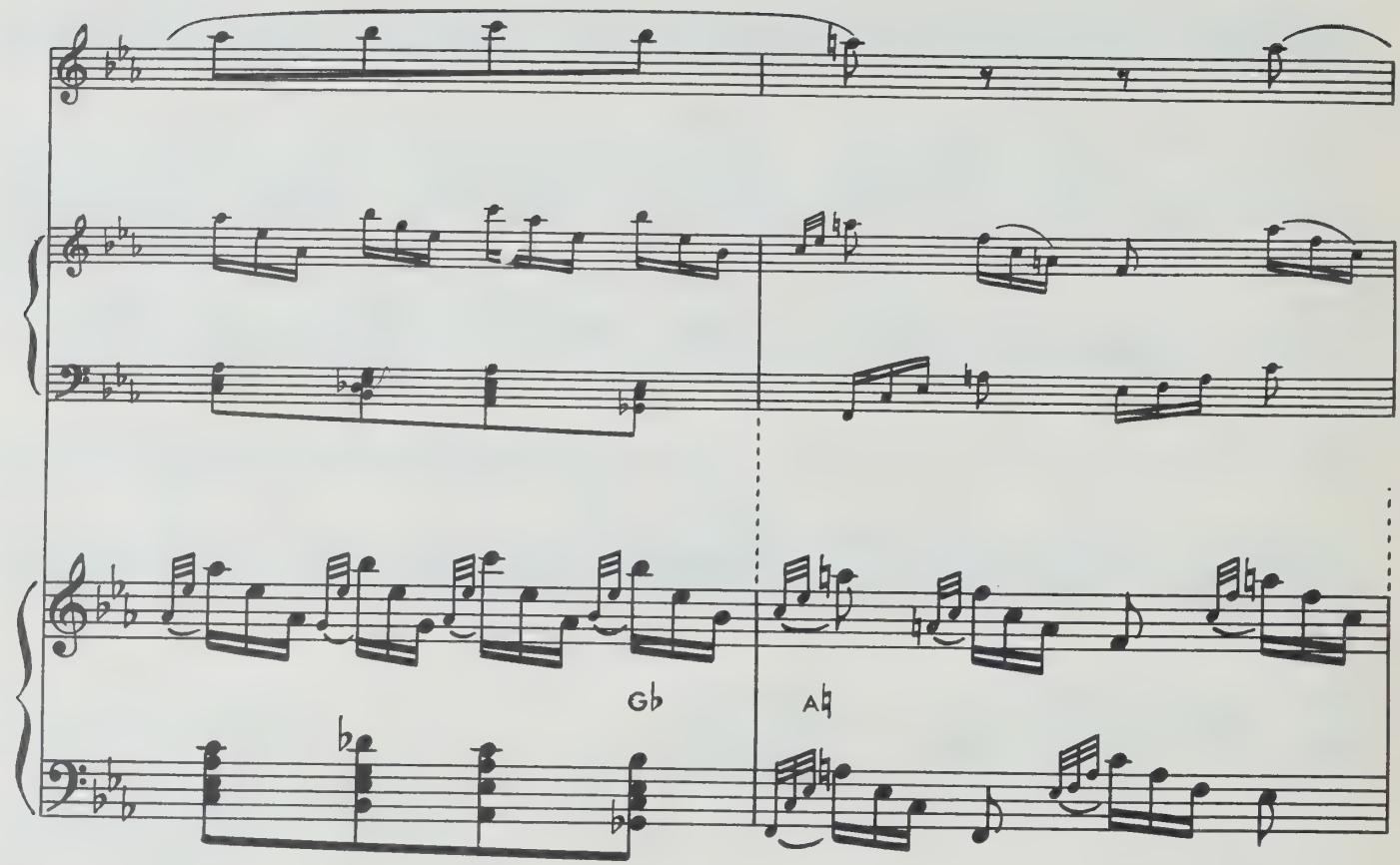

tr
p
Ab
Gb
cresc.

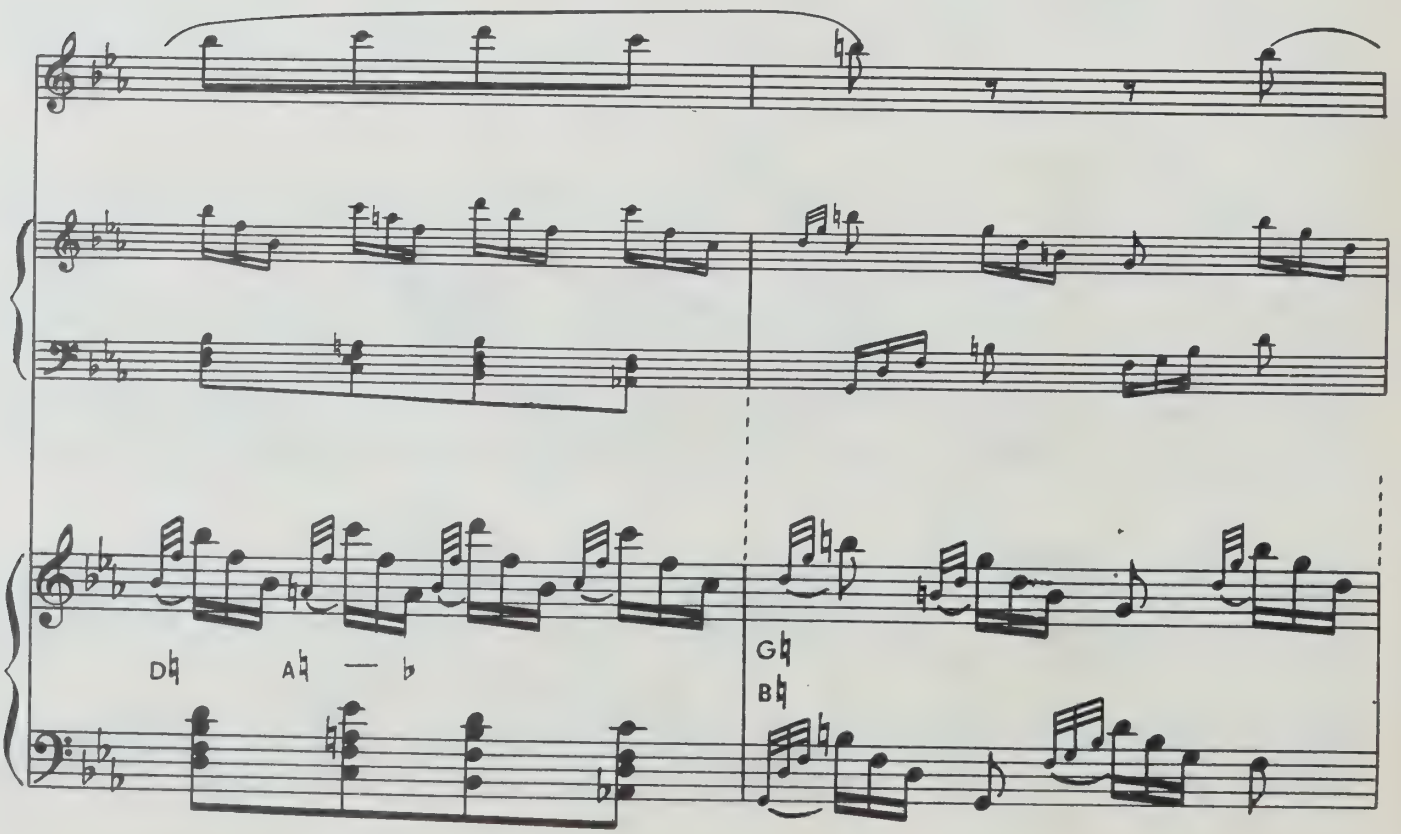

tr
f
dim.
8
p
p
sf

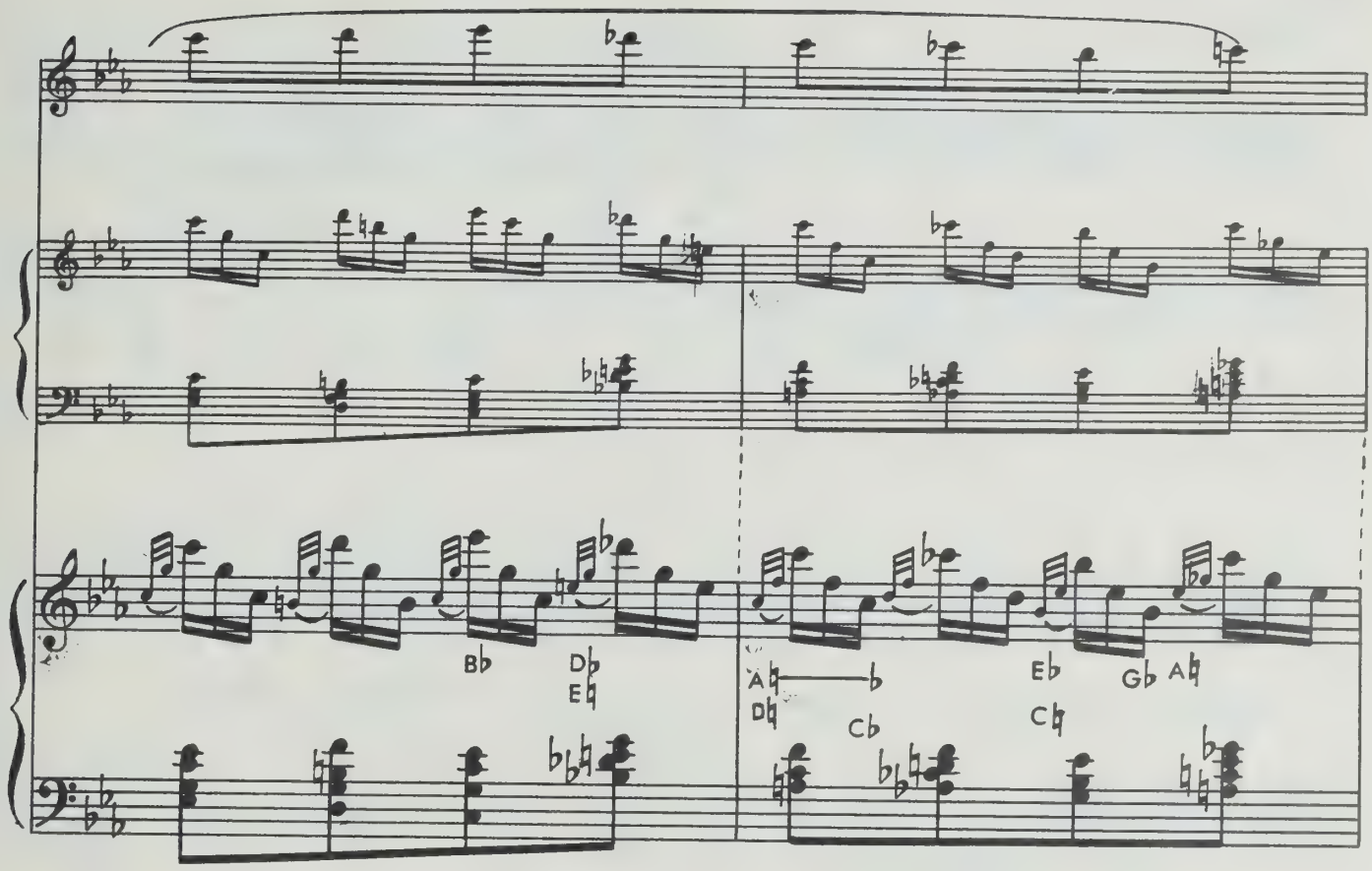


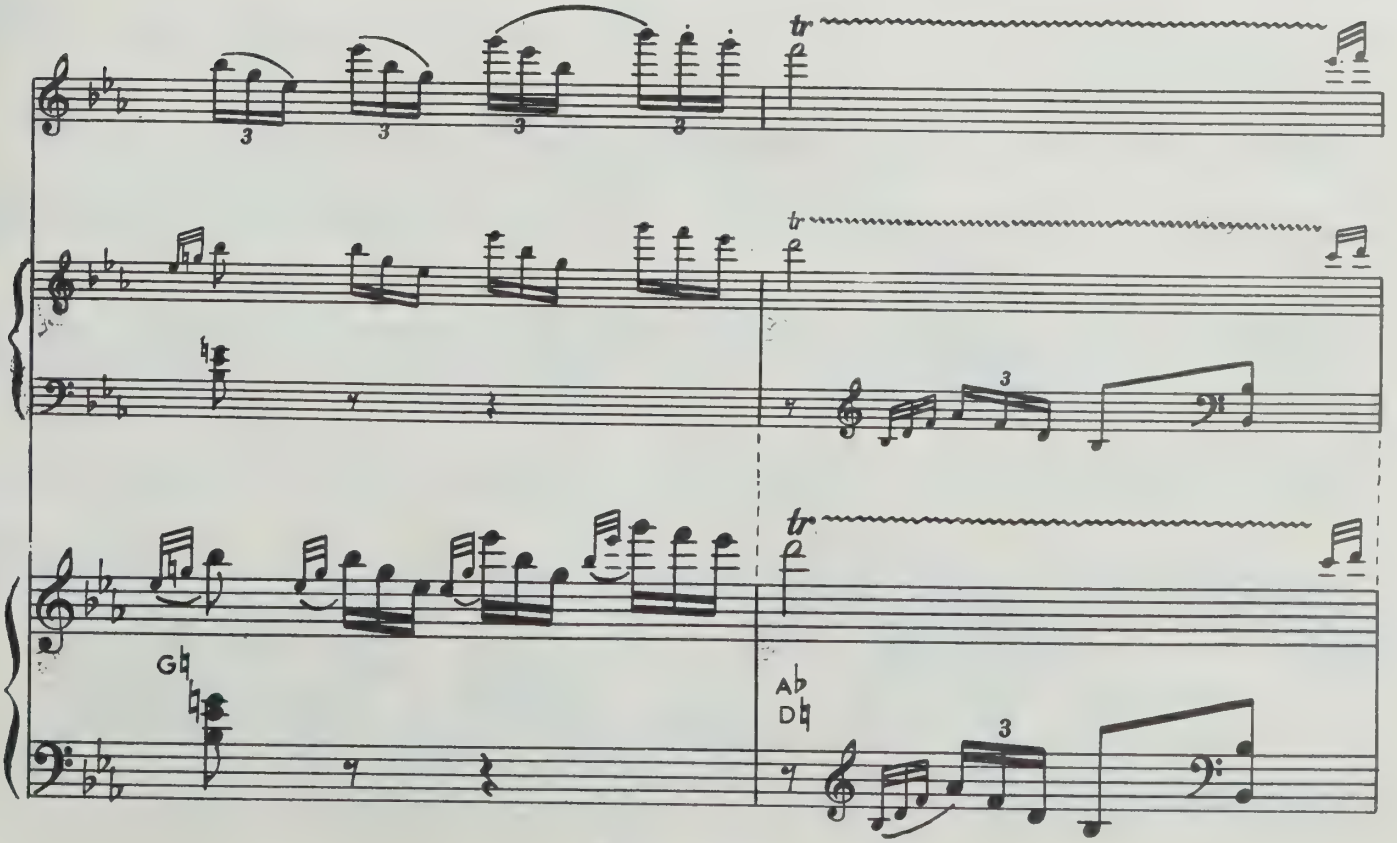
*) Отсюда можно исполнять в фортепианном изложении.

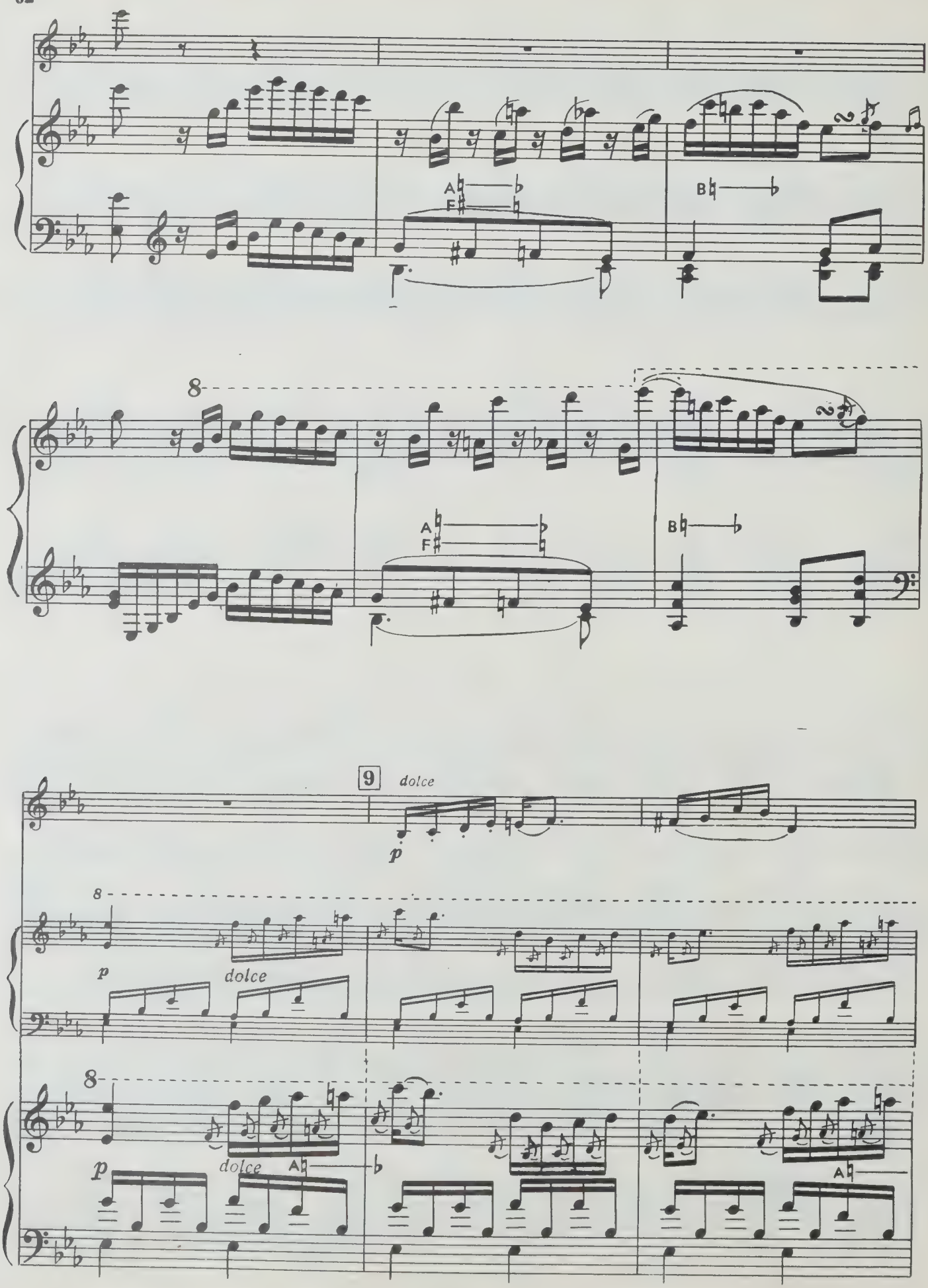

p
3
dim.
p
f
A♮
F♯
dim.
p
A♭
C♭
3
f
C♮
f
D♭

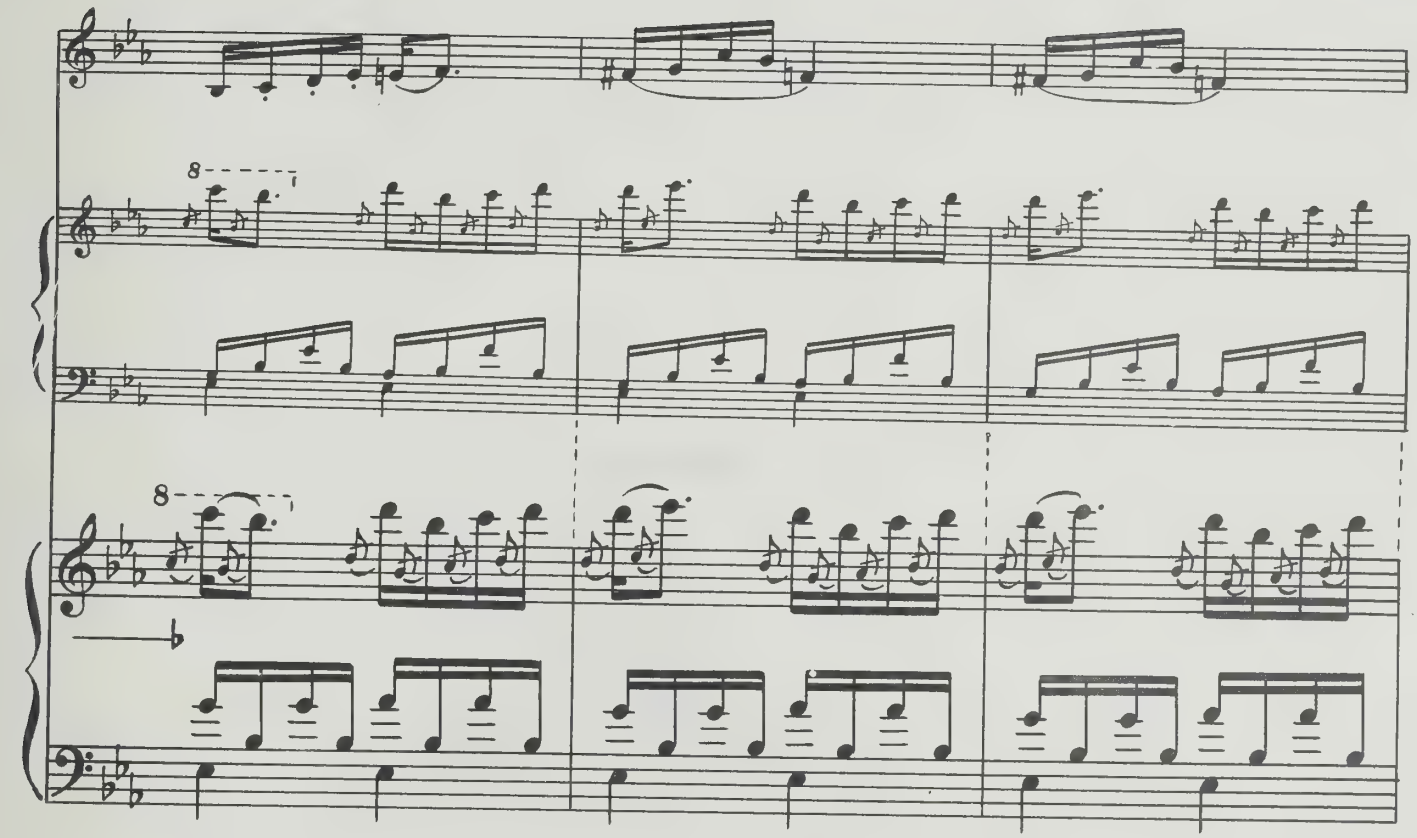

Gb
Ab

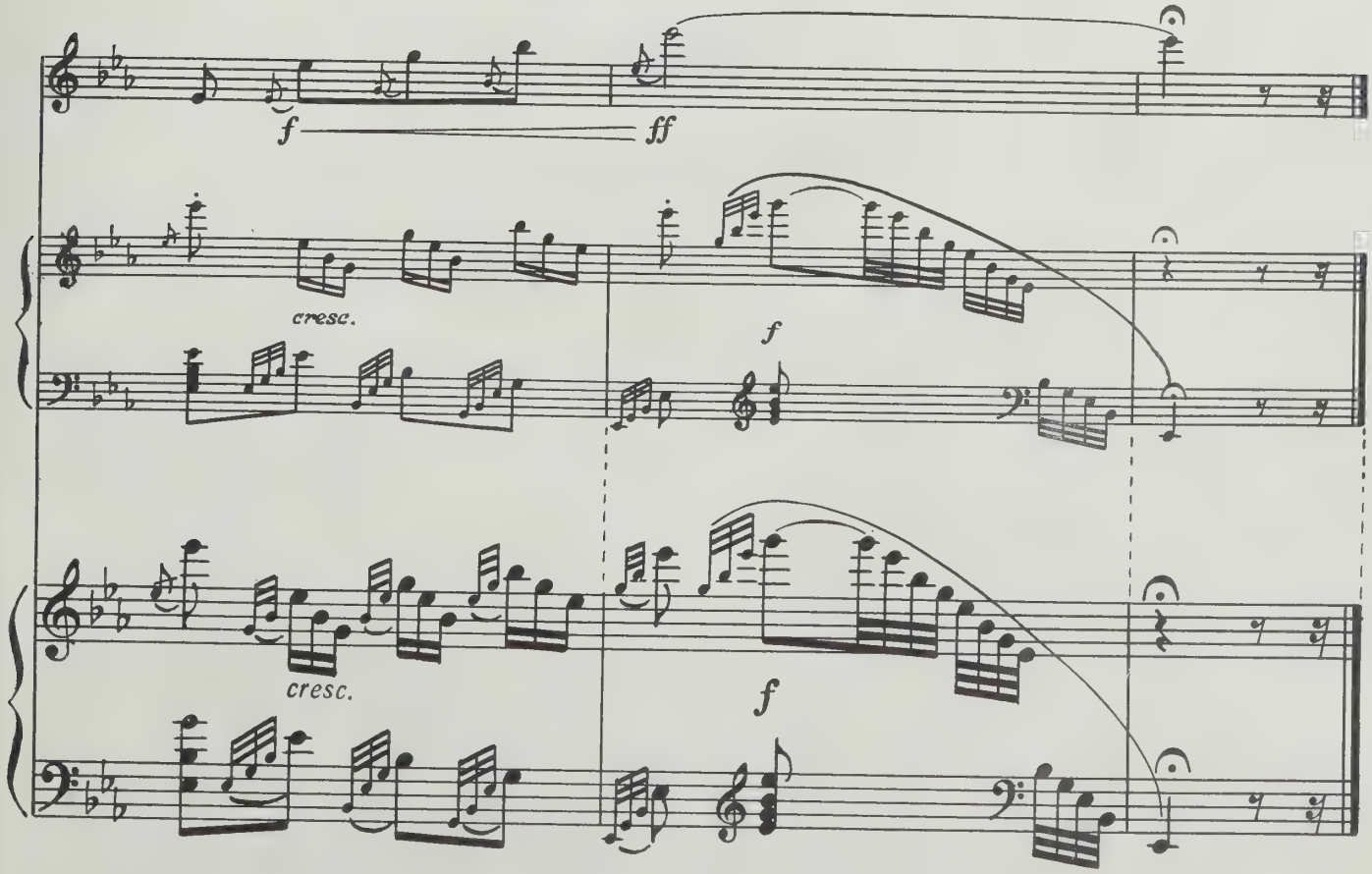

Db
Ab
Gb
Bb


Bb
Db
Eb
Ab
Db
Cb
Eb
Cb
Gb
Ab


tr
tr
tr
Gb
Ab
Db


A
F
B
8
A
F
B
9
dolce
p
8
p
dolce
8
p
dolce
A
A


8
8


f
ff
cresc.
f
cresc.
f

ФРИДРИХ ВИЛЬГЕЛЬМ РУСТ

СОНАТА

ЛУИ ШПОР

КОНЦЕРТНАЯ СОНАТА

для скрипки и арфы

Редактор В. С а м а р и н
Техн. редактор Т. С т а с е в и ч

Подписано в печать 24. 04. 84. Формат бумаги 60x90 1/8
Бумага офсетная № 1. Печать офсетная. Объем печ. л. 10,0
Усл. п. л. 10,0. Усл. кр.-отт. 10,25. Уч.-изд. л. 11,98
Тираж 500 экз. Изд. № 12505. Зак. №2097 Цена 1 р. 80 к.

Издательство "Музыка", Москва, Неглинная, 14

Московская типография № 9 Союзполиграфпрома
Москва, Волочаевская ул., 40

Р $\frac{5205060000 - 348}{026\,(01) - 84}$ 272 – 84

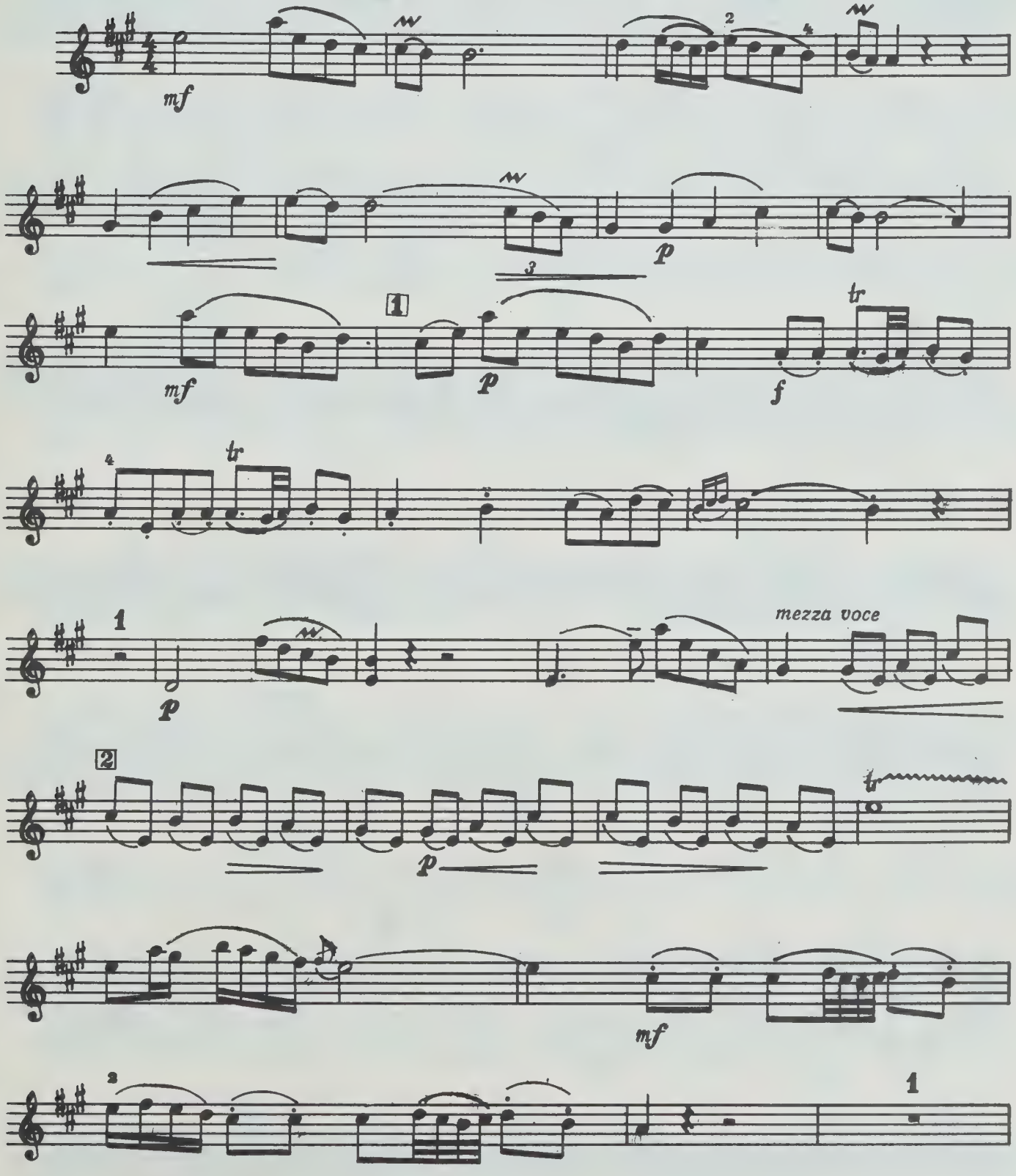
1 р. 80 к.

UNIVERSITY OF TORONTO
violin
EDWARD JOHNSON
MUSIC LIBRARY

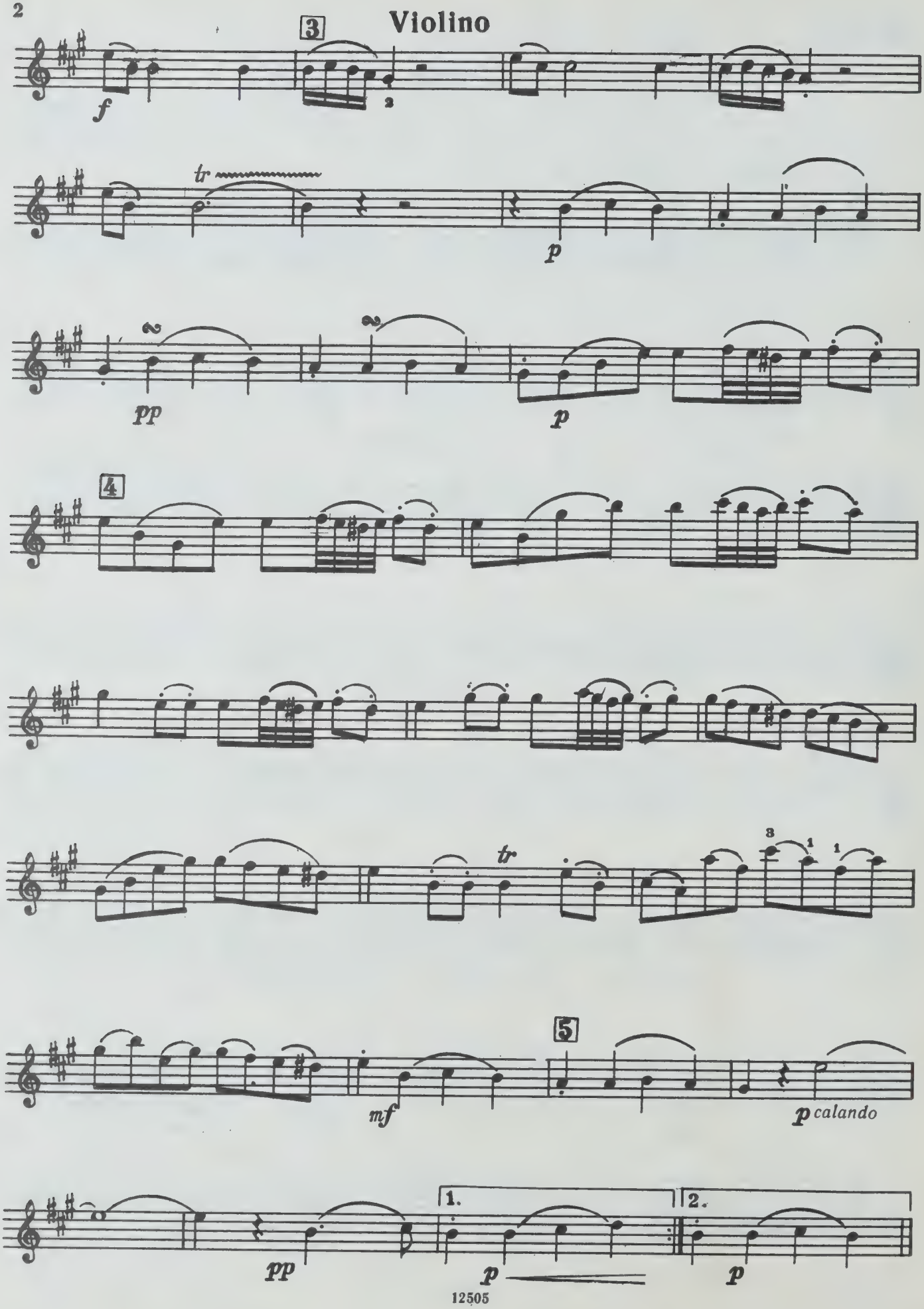
СОНАТА
I

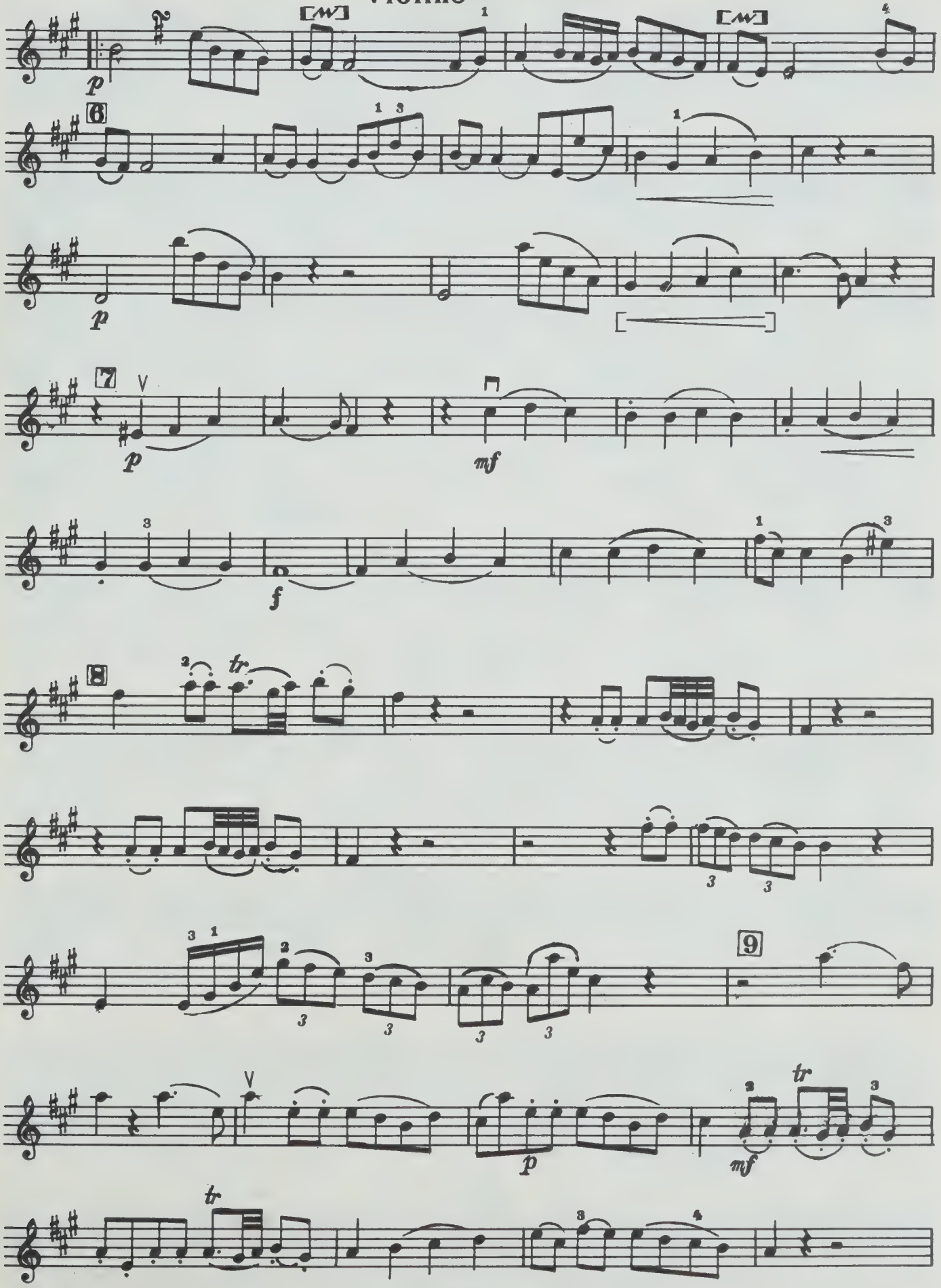
Фр. В. РУСТ
(1739—1796)

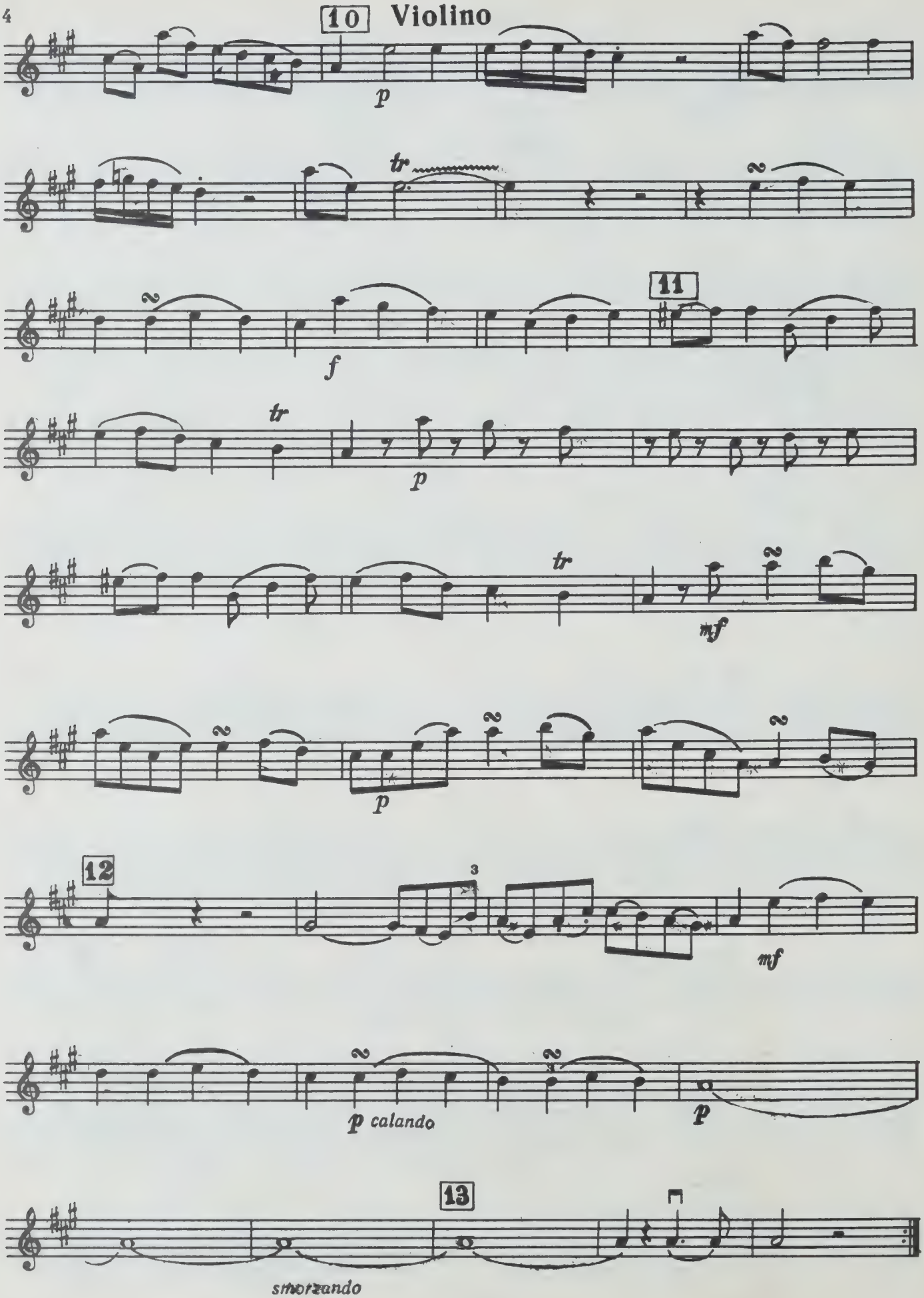
Allegro [moderato]



Violino

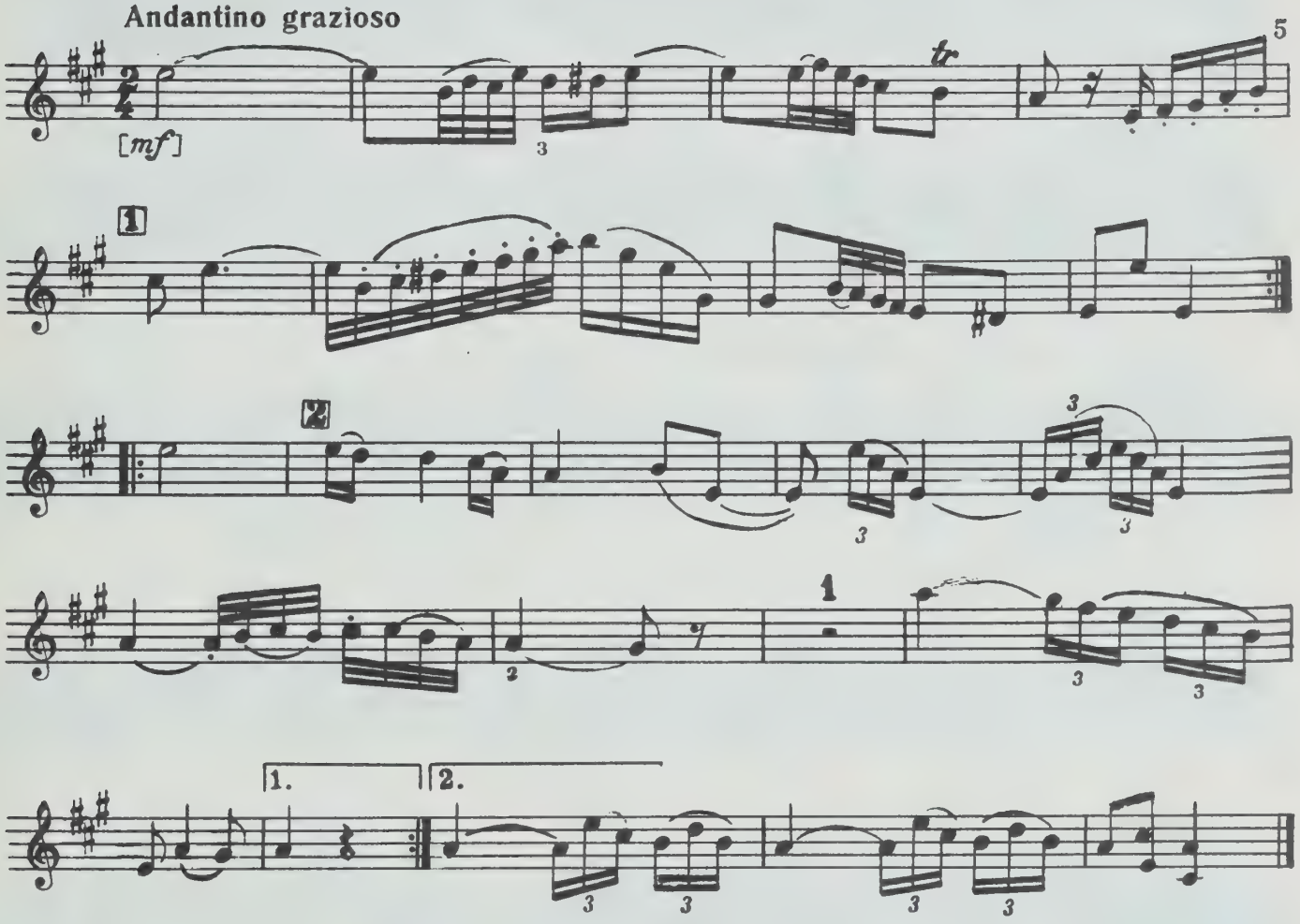



p
6
p
7
p
mf
f
8
tr
9
p
mf
tr
tr


10 Violino
p
tr
2
11
f
tr
p
tr
mf
2
p
12
3
mf
p calando
p
13
smorzando

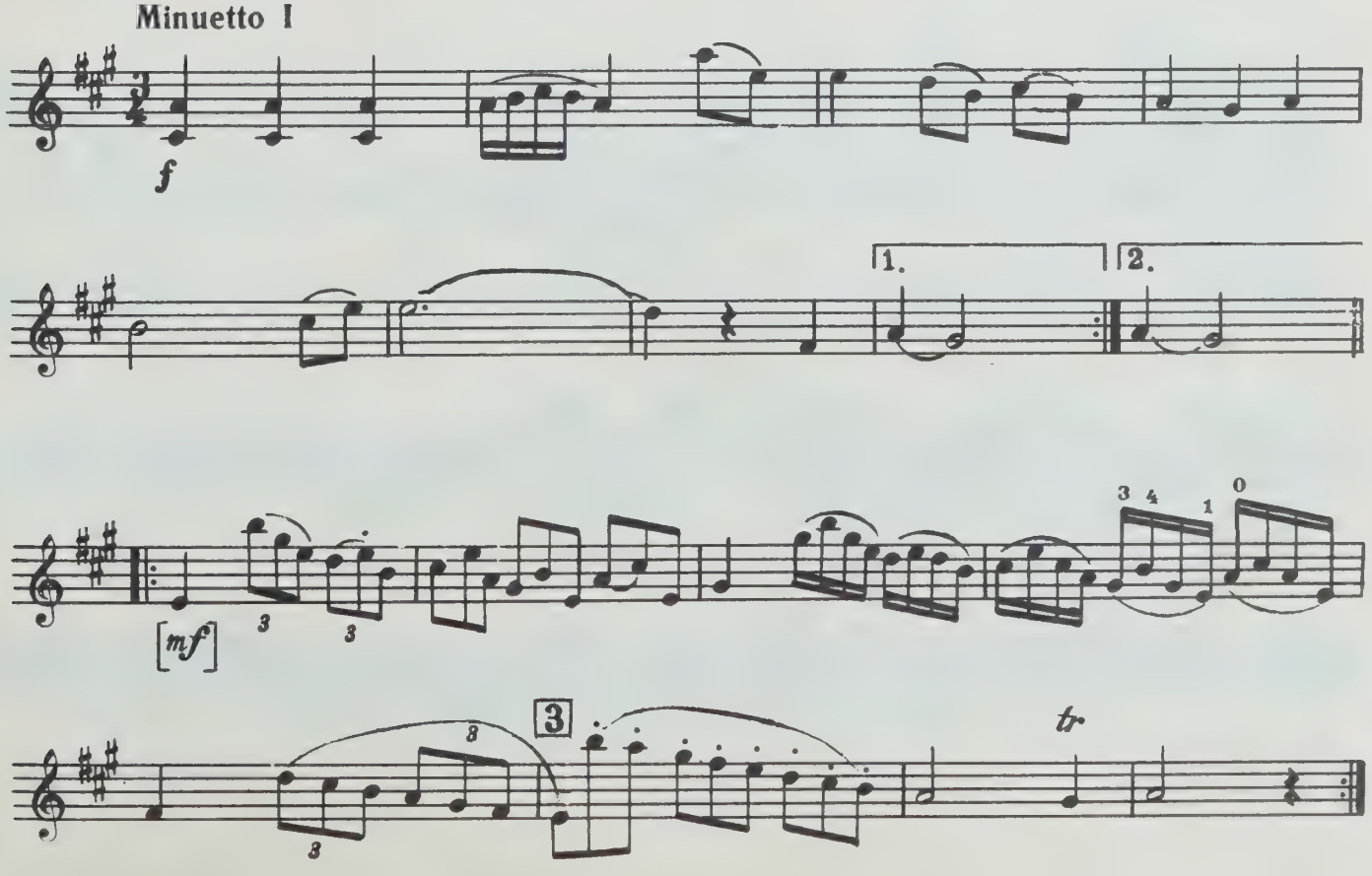
II

Andantino grazioso



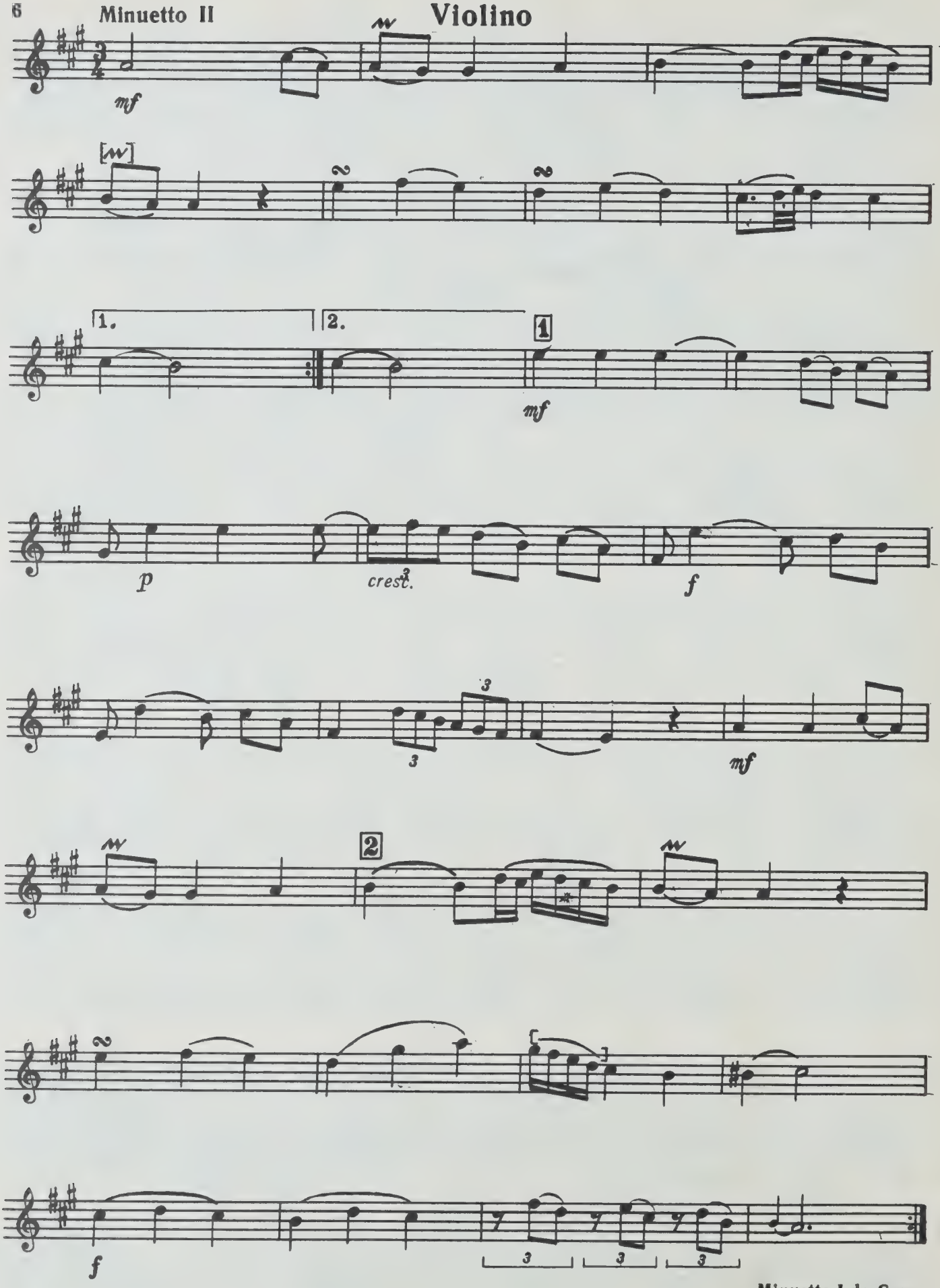
III

Minuetto I



Minuetto II

Violino



Minuetto I da Capo

КОНЦЕРТНАЯ СОНАТА

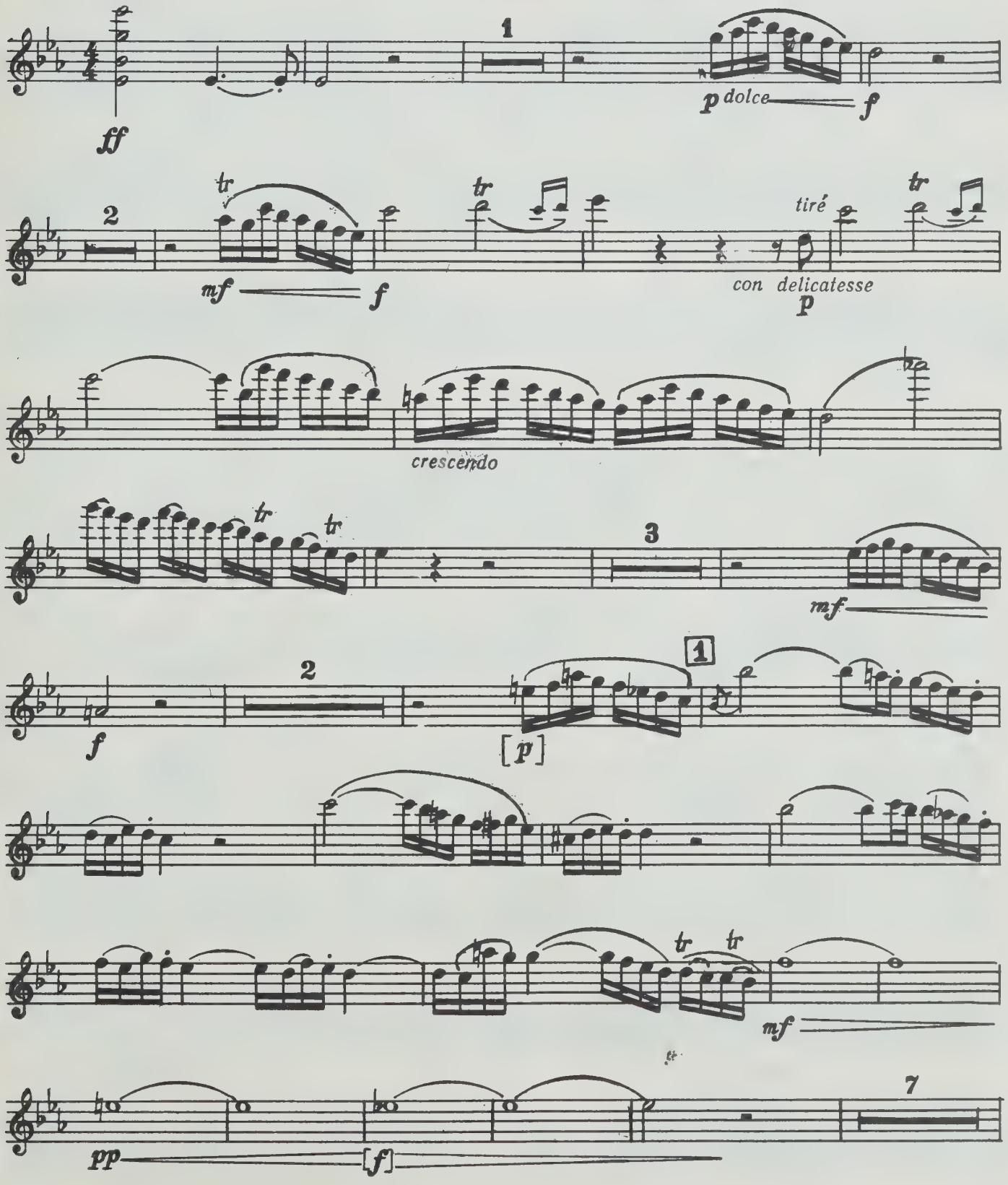
для скрипки и арфы

I

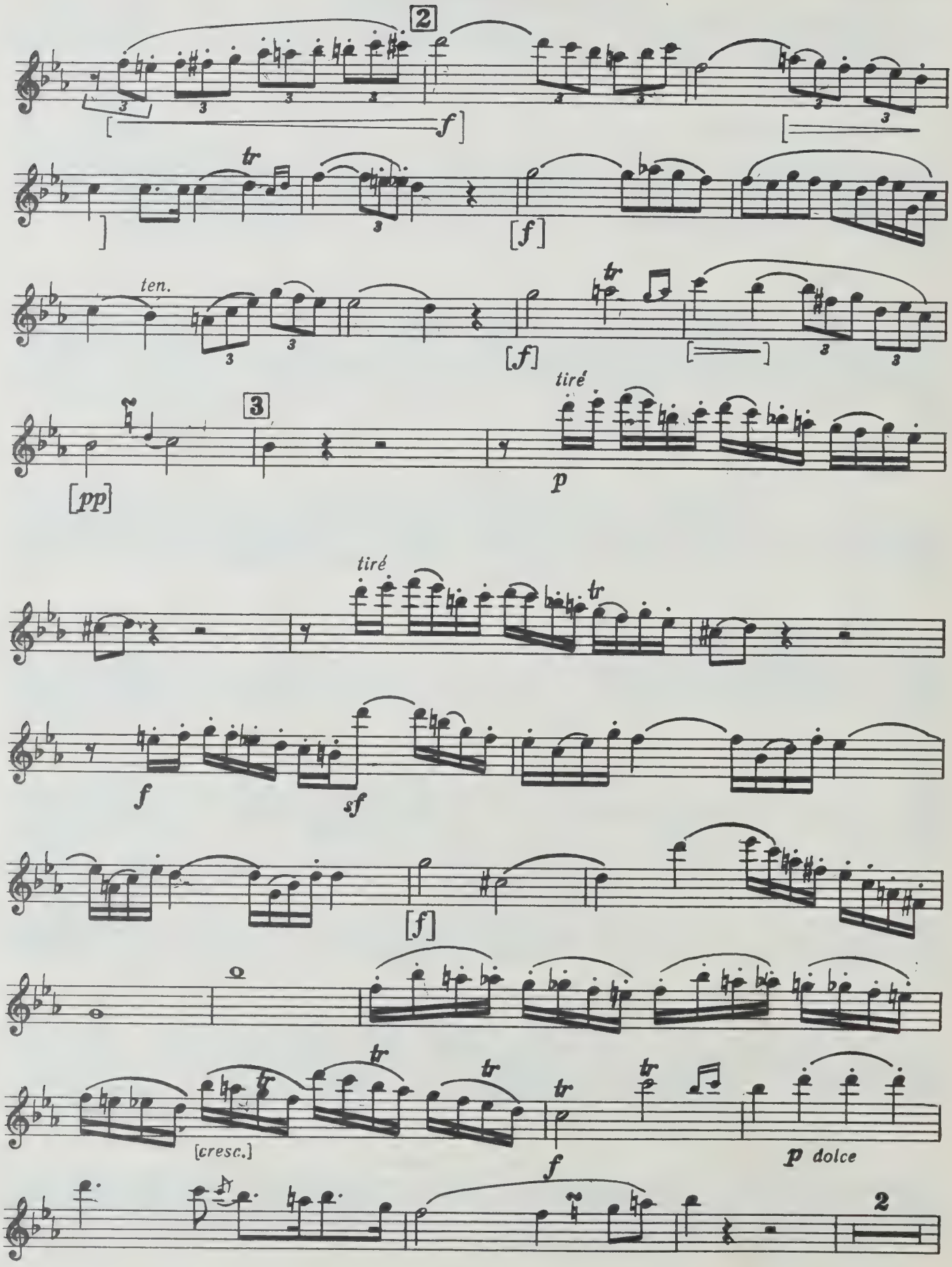
Л. ШПОР
(1784—1859)

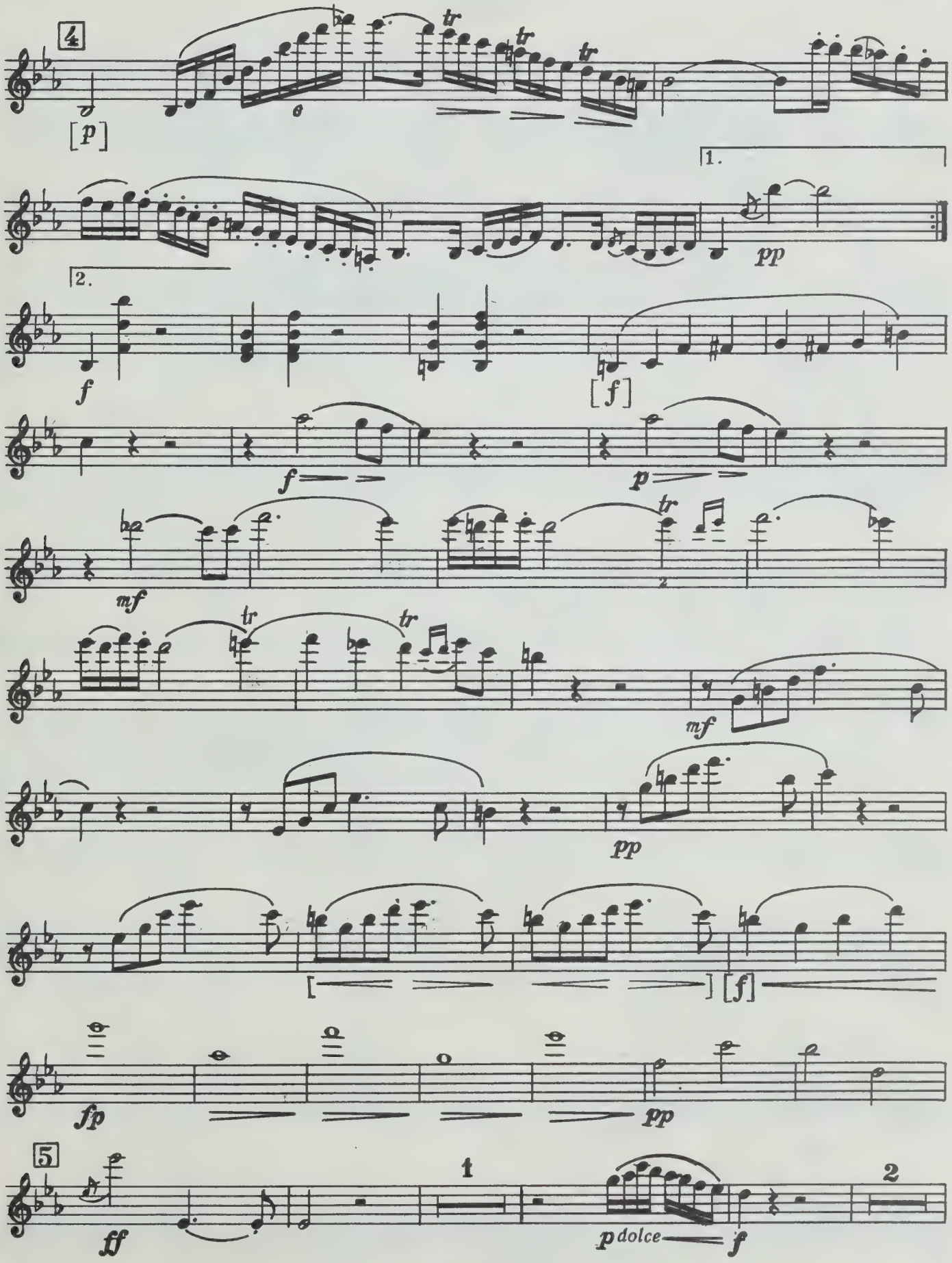
Allegro brillante

Es-dur, op. 113

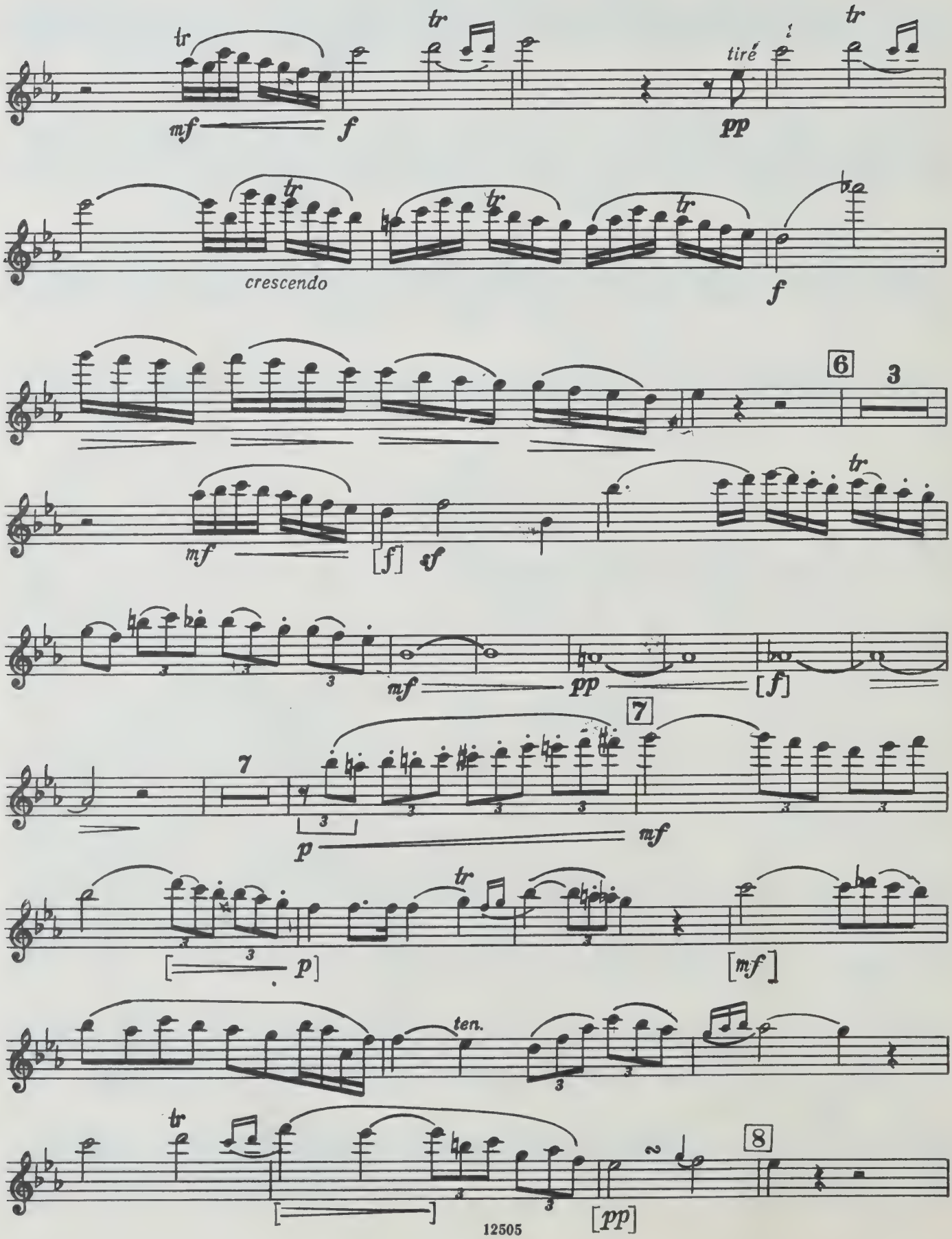


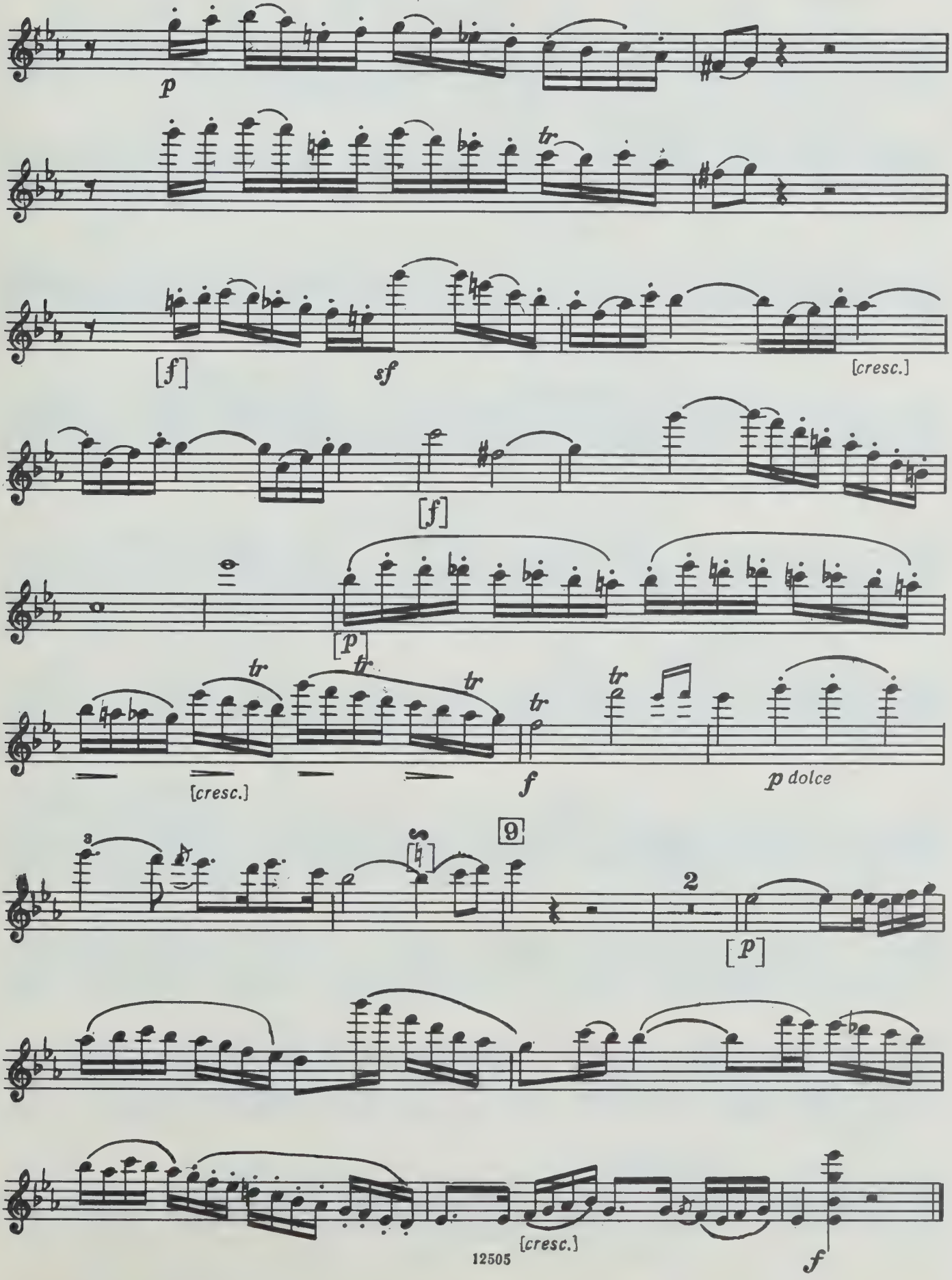
Violino




4
[p]
tr
tr
tr
1.
2.
pp
f
[f]
f
p
mf
tr
z
tr
tr
mf
pp
[f]
fp
pp
5
ff
1
2
p dolce
f

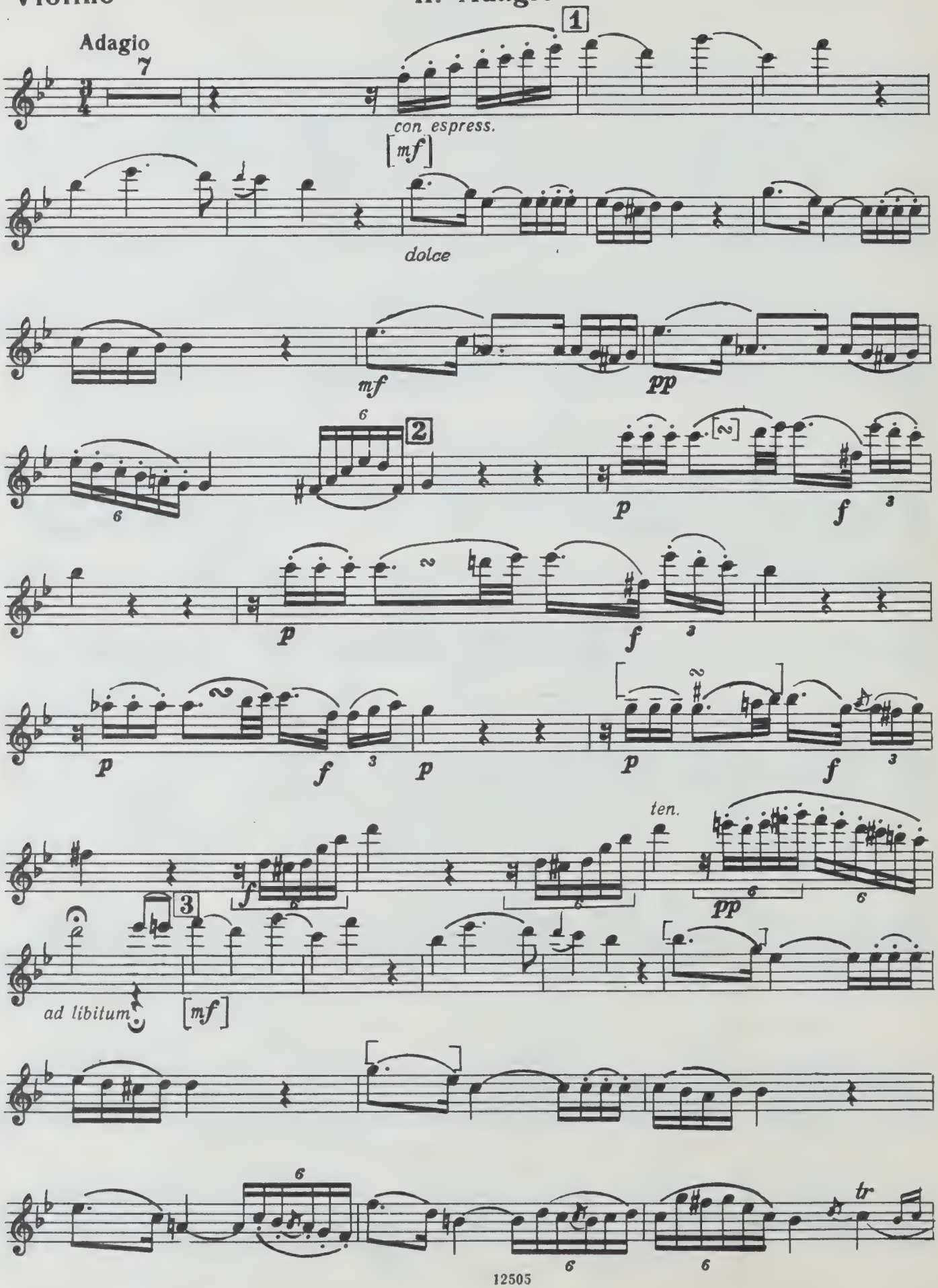
Violino


tr
mf
f
tr
tiré
pp
tr
tr
tr
tr
crescendo
f
6
3
mf
[f]
sf
tr
mf
pp
[f]
7
7
p
mf
[p]
tr
[mf]
ten.
tr
8
[pp]

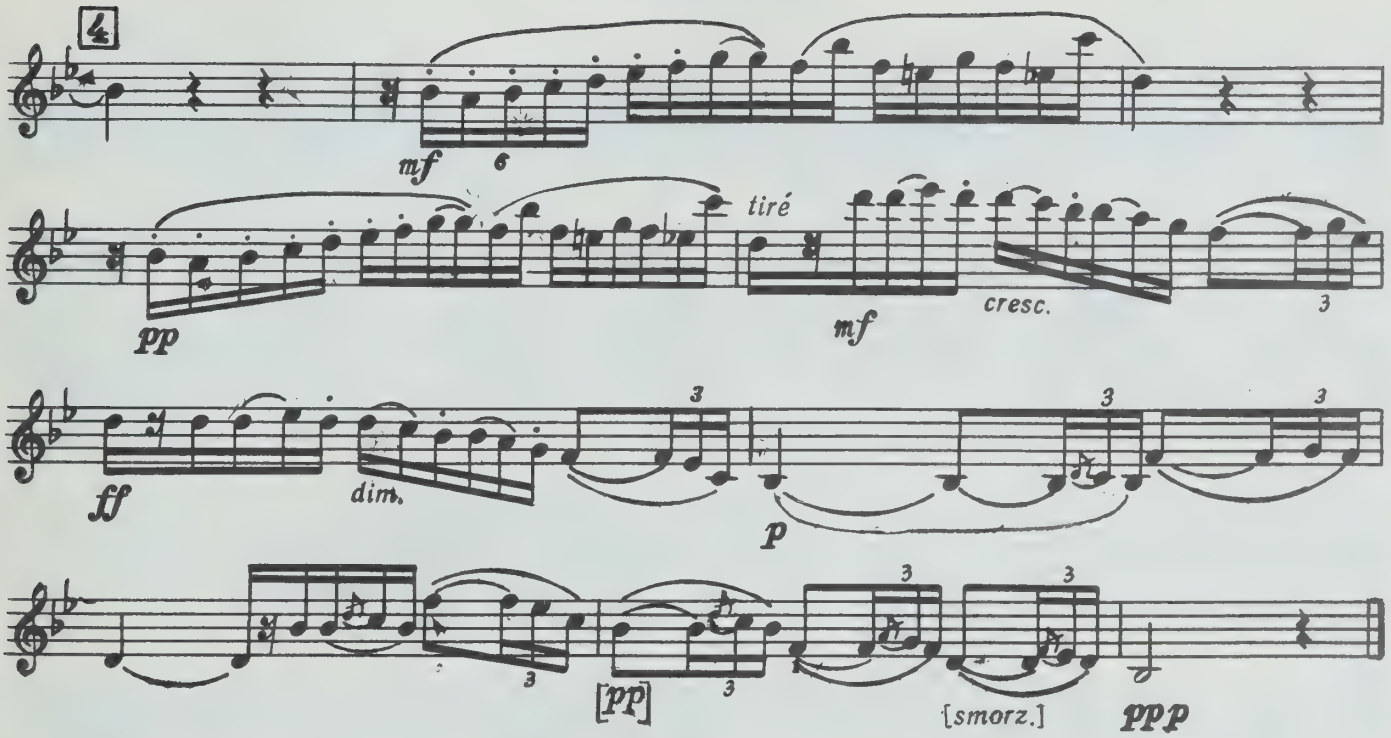

p
tr
[f]
sf
[cresc.]
[f]
[p]
tr
tr
tr
tr
tr
[cresc.]
f
p dolce
3
9
2
[p]
[cresc.]
f

Violino

II. Adagio

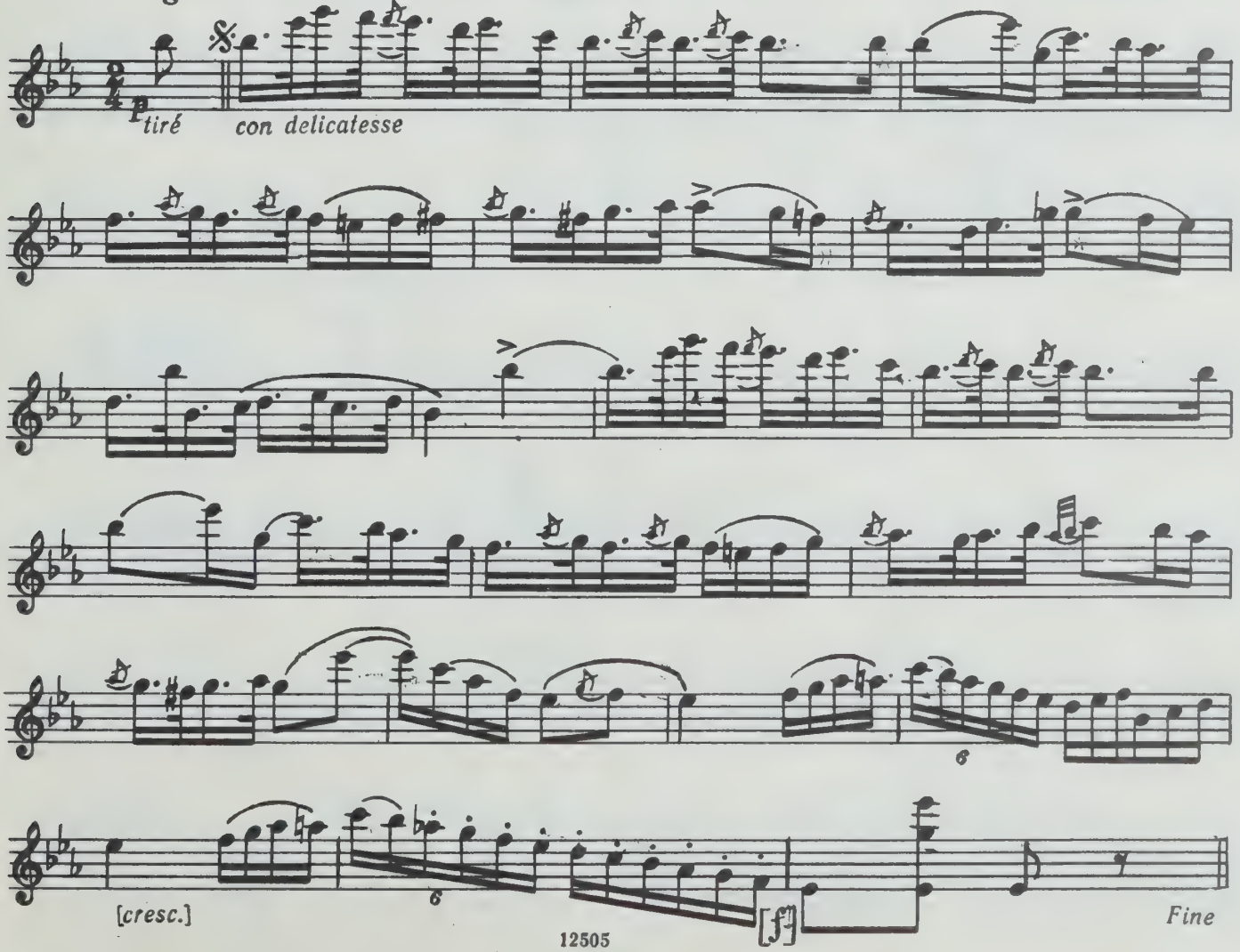


Violino

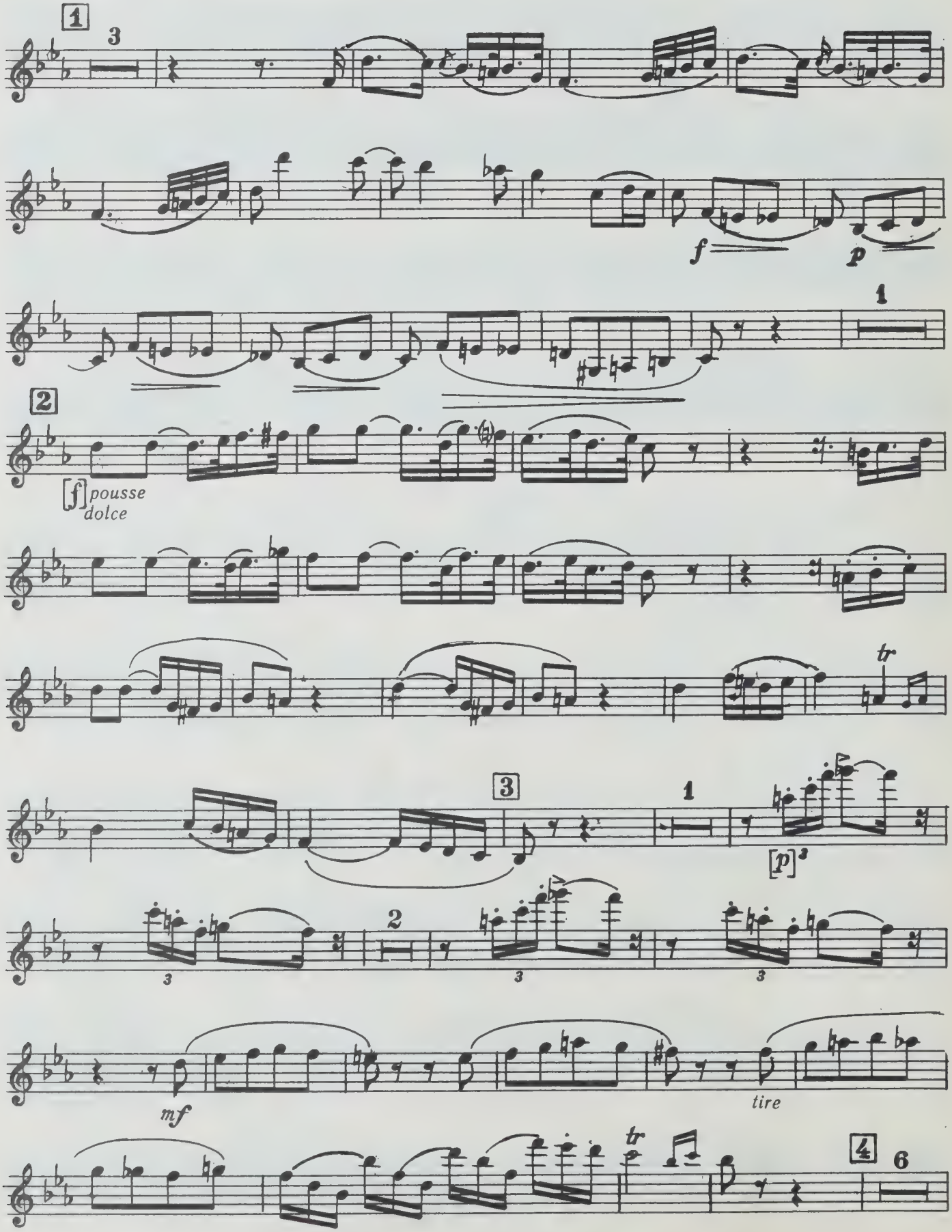


III. Rondo

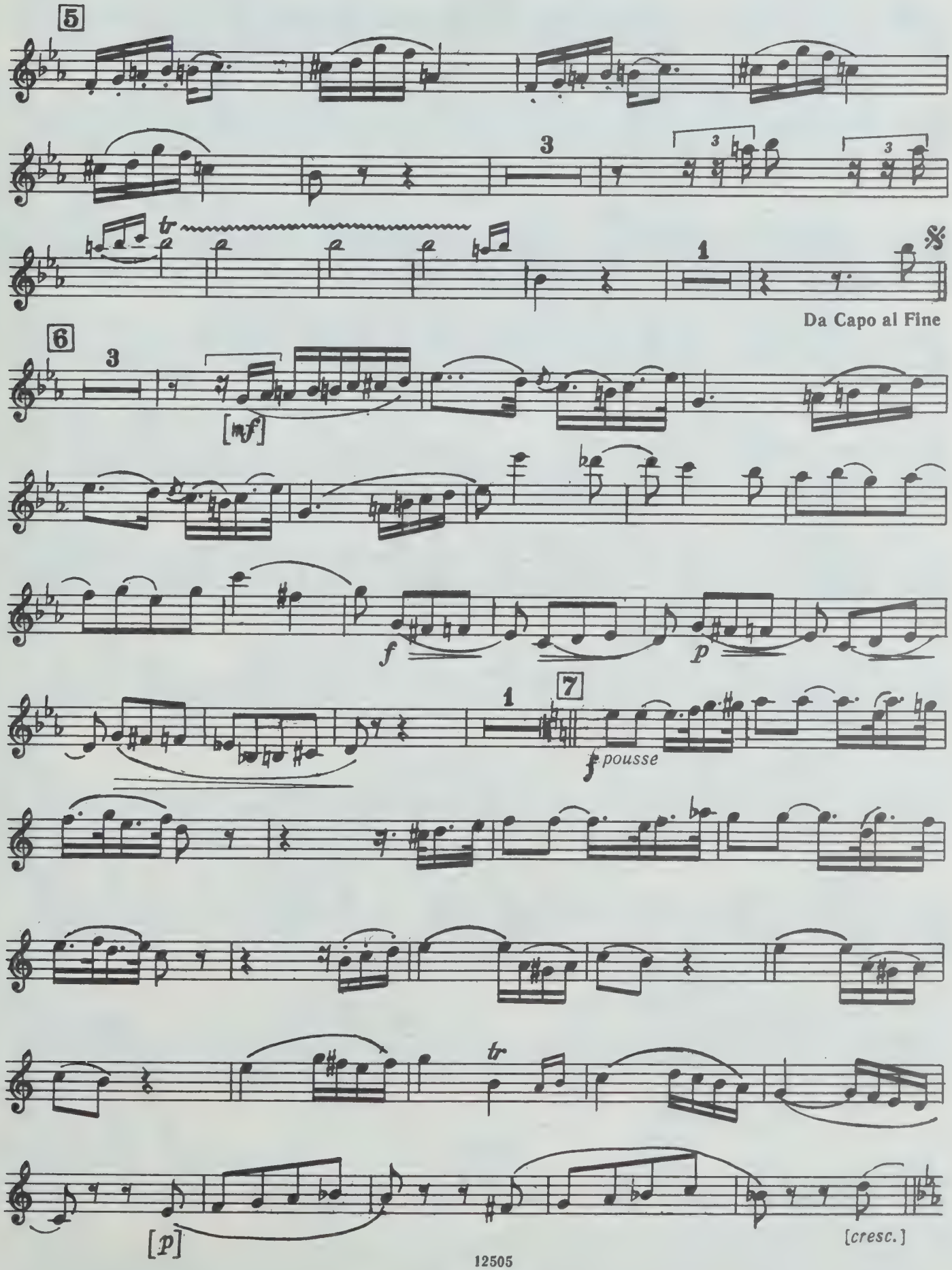
Allegretto



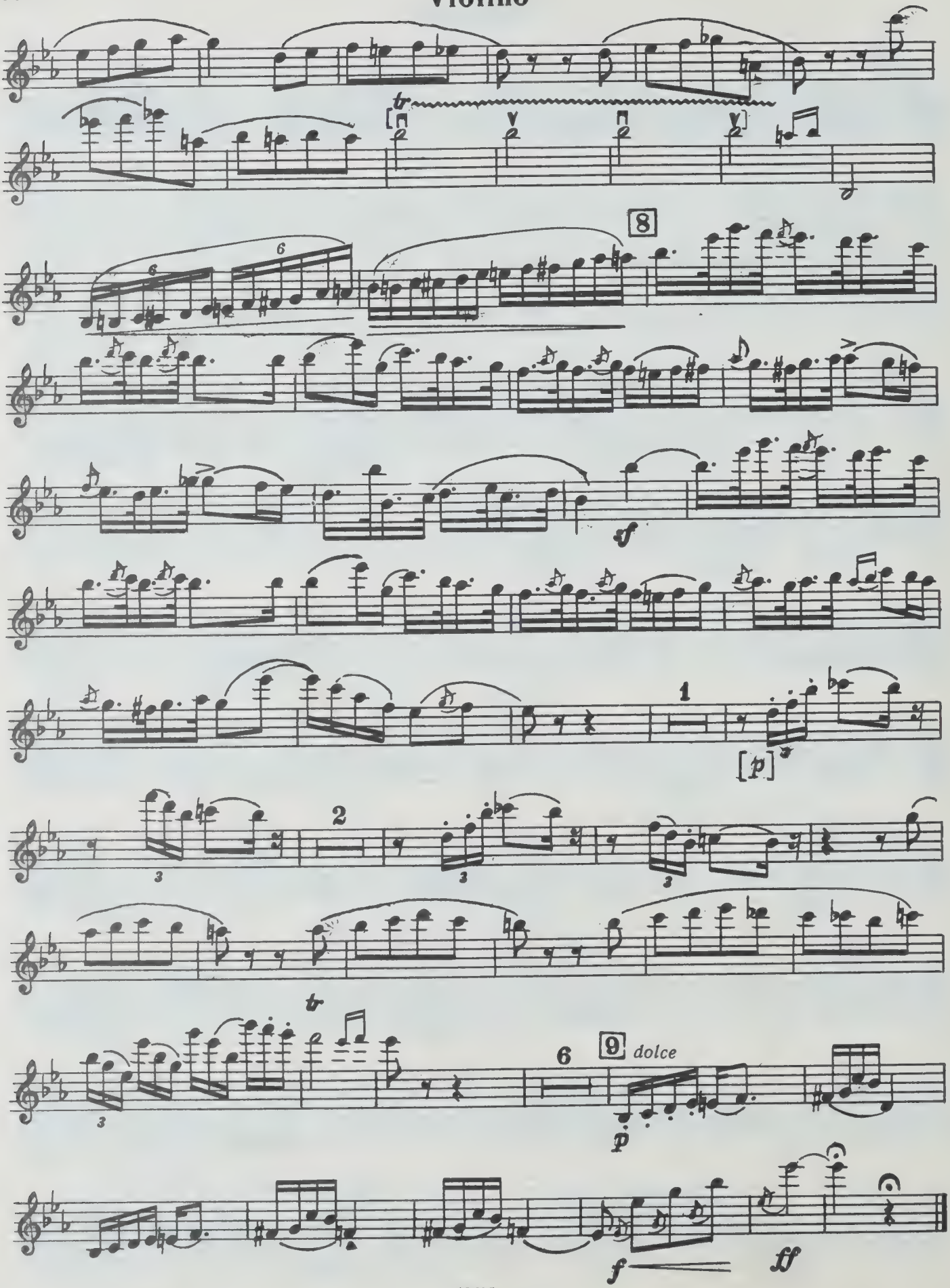
Violino



Violino



Violino



controlled by means of a rudimentary keyboard. The Paris demonstration of the final form of this instrument (1929, introduced by Varèse) was the last main peak in Russolo's career as an inventor. Subsequent plans, including one to mass-produce the 'rumorarmonio', were frustrated, partly for political reasons, and he apparently lost heart. In 1932 he left Paris (where he had lived since 1927 as a refugee from fascism) and, after a few years in Spain, he eventually returned to Italy. His main interest now was the occult, and in 1941 he resumed painting. Meanwhile his machines, left in storage in Paris, were all destroyed in World War II.

Ear-witness accounts of Russolo's inventions are so contradictory that it is impossible to form a clear idea of how they sounded: the only recording (Voce del Padrone R6919: two pieces by Antonio Russolo) is too primitive in quality to provide a basis for firm judgment. Nevertheless, however much the machines may have fallen short of their aims, they constituted the first thoroughgoing attempt to achieve something whose full realization came only with the electronic music and *musique concrète* of the post-World War II period.

WORKS

(*all for intonarumori and all apparently lost*)

Combattimento nell'oasi, 1913; Convegno d'automobili e d'aeroplani, 1913–14; Si pranza sulla terrazza dell'Hotel (Si pranza sulla terrazza del Kursaal), 1913–14; Il risveglio di una città (Il risveglio di una grande città), 1913–14, 7 bars pubd in *Lacerba*, ii (Florence, 1914), 72, repr. in *L'arte dei rumori* (1916), 72, and many secondary sources; incidental music (Marinetti, etc)

Works by Antonio Russolo, all adaptations of pieces for conventional insts, incl: Trio, vn, pf, intonarumori, perf. 1921; Corale, Serenata, intonarumori, insts, recorded 1924

WRITINGS

L'arte dei rumori (Milan, 1913); repr. in *I manifesti del futurismo* (Florence, 1914), 123; Eng. trans. in *Music since 1900*, ed. N. Slonimsky (New York, 4/1971), 1298, and in *Futurist Manifestos*, ed. U. Apollonio (London, 1973), 74

'Conquista totale dell'enarmonismo', *Lacerba*, i (1913), 242

L'arte dei rumori (Milan, 1916); Fr. trans., 1975, ed. G. Lista [incl. full list of Russolo's writings]

'L'arco enarmonico', *Fiamma*, ii/1 (Milan, 1926), 9

'Il musicista futurista Franco Casavola', *Teatro*, v/3 (Milan, 1927), 37

'L'enarmonismo', *Fiera letteraria*, 1st ser., iii/12 (Milan, 1927), 3; repr. in *Futurismo 1932*, ed. F. Depero (Rovereto, 1932)

Al di là della materia (Milan, 1938, 2/1961)

BIBLIOGRAPHY

N. M.: 'Futurismo "in querula" ', *La nuova musica*, xix (1914), 74

A. Coeuroy: 'Les bruiteurs futuristes', *ReM*, ii/9–11 (1921), 165

Montboron: 'Au théâtre des Champs-Elysées: les bruiteurs futuristes', *Comoedia*, xv/3107 (1921), 2

P. Mondrian: 'De bruiteurs futuristes italiens en het nieuwe in de musik', *De Stijl*, iv/8–9 (1921); Fr. trans. as 'Les manifestations du néo-plasticisme dans la musique et les bruiteurs futuristes italiens', *La vie des lettres et des arts* (1922); It. trans. in *NRMI*, iv (1970), 1114

L. Folgore: 'La musica futurista – l'arte dei rumori', *Almanacco italiano*, xxviii (Florence, 1923), 225

F. Casavola: 'Luigi Russolo', *Teatro*, v/3 (1927), 39

A. de Angelis: *L'Italia musicale d'oggi: dizionario dei musicisti* (Rome, 3/1928), pt.2, 161

F. B. Pratella: 'L'arte dei rumori and Other Relevant Essays', *Scritti vari di pensiero, di arte, di storia musicale* (Bologna, 1933)

M. Zanovello Russolo: *Russolo: l'uomo, l'artista* (Milan, 1958)

E. Falqui: *Bibliografia e iconografia del futurismo* (Florence, 1959), 81ff

M. Mila: 'Dall'intonarumori all'elettronica', *Cronache musicali 1955–9* (Turin, 1959), 153

F. K. Prieberg: *Musica ex machina* (Berlin, 1960; It. trans., 1963), 21ff

A. Gentilucci: 'Il futurismo e lo sperimentalismo musicale d'oggi', *Il convegno musicale*, i (Turin, 1964), 275

J. C. G. Waterhouse: 'A Futurist Mystery', *Music and Musicians*, xv/8 (1967), 26

Discoteca alta fedeltà, xii/107 (1971) [futurist number]

M. Kirby: 'Russolo and the Art of Noise', *Futurist Performances* (New York, 1971), 33

G. Lista: *Futurisme: manifestes, documents, proclamations* (Lausanne, 1973), 312ff, 425ff

R. J. Payton: *The Futurist Musicians: Francesco Balilla Pratella and Luigi Russolo* (diss., U. of Chicago, 1974)

F. Escal: 'Le futurisme et la musique', *Europe* (Paris, 1975), no.551, p.85

N. Fiorda: 'Musica e futurismo', *Il mondo della musica*, xiii/2 (1975), 29

G. Lista: 'Russolo, peinture et bruitisme', introduction to Fr. edn. of Russolo: *L'arte dei rumori* (1916) (Lausanne, 1975), 9

R. J. Payton: 'The Music of Futurism: Concerts and Polemics', *MQ*, lxii (1976), 25

G. F. Maffina: *Luigi Russolo e l'arte dei rumori* (Turin, 1978)

JOHN C. G. WATERHOUSE

Rust. German family of musicians and editors.

(1) Friedrich Wilhelm Rust (*b* Wörlitz, nr. Dessau, 6 July 1739; *d* Dessau, 28 Feb 1796). Composer, violinist and pianist. As a child he showed remarkable musical gifts and was encouraged by his father. In 1758–62 he studied law at Halle, where he was also a pupil of W. F. Bach. He then entered the service of Prince Leopold III of Anhalt-Dessau, continuing his training as a violinist and keyboard player under G. F. Müller, a pupil of J. G. Goldberg, and Karl Höckh, Konzertmeister at Zerbst. In 1763–4 he lived in Potsdam, studying the violin with Franz Benda and composition with C. P. E. Bach. He travelled to Italy in the retinue of Prince Leopold in 1765, and then returned to Dessau to embark upon the task that was to occupy him for the rest of his life: attempting to establish Dessau as a vital centre of German musical life. He was successful, eventually promoting public concerts and in 1774 founding a theatre for opera and spoken drama. In recognition of his achievements, he was made court music director in 1775.

According to most lexicons Rust was a first-rate virtuoso on the violin, and his compositions for this instrument show something of his remarkable technique. Although he modestly played only a few of his own works in public, they were received with approval, and his D minor solo sonata in particular became well known. Rust's compositions received some publicity in the late 19th century: his grandson, (3) Wilhelm Rust, edited a selection of his sonatas, hailing him as a strikingly original genius who boldly anticipated certain aspects of Romanticism. This claim aroused considerable interest in the composer, particularly in France. But Neufeldt, who examined the original manuscripts of the sonatas, showed that they had been completely rewritten and updated in style by Wilhelm, and Calvocoressi called the affair 'one of the most striking hoaxes to be found in the whole history of musical erudition'.

WORKS

(*all MSS in D-Bds, for works ed. W. Rust, see Prieger, 1894*)

Edition: *F. W. Rust: Werke für Klavier und Streichinstrumente*, ed. R. Czach, EDM, 2nd ser., *Mitteldeutschland*, i (1939) [C]

INSTRUMENTAL

(*numbers in parentheses refer to thematic index in Czach, 1927*)

Chamber: Serenade, str qt (108); 2 sonatas, pf, 2 vn, vc, 1775 (109–10); Qt, nail vn, 2 vn, b, 1787 (111), ed. in C; 2 sonatas, va, 2 hn, vc (84, 94); Trio, 2 fl, va d'amore, c1785 (105), ed. in C; Trio, 2 vn, bc (106); Sonata, vn, va, vc (107), 25 sonatas, pf, vn obbl (26–50), 1 ed. in C; 24 vn sonatas, pf acc. (51–71, 73–5), Air varié, vn, pf (72); 3 sonatas, vn solo (80–81, 83), 1 with vn acc. (Leipzig, ?1818), 1 ed. in C as Partite; 2 vn solos (79, 82); 7 vn duets (76–8), 2 ed. in C; 2 va sonatas (89, 91); 6 va d'amore sonatas (85–8, 92–3); Air with variations, va d'amore (90); Sonata, vc, bc (95), 5 lute sonatas (96–100), 3 with vn, 1 with va; 4 harp sonatas (101–4), 1 with vn, 1 with vn, vc

Solo kbd: 6 sonatas (7), pubd in Leipzig according to *GerberL*: 18 sonatas (8–25), 1 for 4 hands, 1 pubd (Leipzig, ?1770), 2 ed. in C; Suite (6); 24 variations on 'Blühe liebes Veilchen' (Dessau, 1782) (3), Allegretto con variazioni, hpd (Berlin, c1791) (1); Andantuno with 12

variations, 1791 (5); 12 variations on 'Blühe liebes Veilchen', 1794 (4), ed. in C; variations on 'Ich schlief, da träumte mir' (2); fugue, org (112)

VOCAL

Dramatic: Inkle und Yariko (duodrama, 2, Schink), Dessau, 28 July 1777; Der blaue Montag (operetta, T. Berger), Dessau, 1777; Colma (monodrama, after Ossian), *c*1780; Korylas und Lalage (pastoral), ?1786; incidental music: Fingal, Inamorulla, Dessau, 1782

Other vocal: Herr Gott dich loben wir; Allgnädiger in allen Höhen, 1784; Gross ist der Herr, 1791; Gott ist die Liebe, 1792; Gott unser Vater, 1794; all sacred cantatas, solo vv, chorus, orch; Ich will den Herrn loben (Ps xxxiv), solo vv, chorus, orch; 2 occasional secular cantatas, 1769, 1773; settings of lieder by Goethe in Die Muse (Leipzig, 1776–7); Oden und Lieder, i (Dessau and Leipzig, 1784), ii (Leipzig, 1796); further choral works, lieder, arias and works pubd in anthologies and periodicals (1779–99)

(2) Wilhelm Karl Rust (*b* Dessau, 29 April 1787; *d* Dessau, 18 April 1855). Pianist, organist and teacher, son of (1) Friedrich Wilhelm Rust. He became well known as a child prodigy, studying with his father until 1805, when he went to Halle to study philosophy. There he was a pupil of Türk. After two years he moved to Vienna, where Beethoven praised his playing, particularly of Bach, and recommended him as a piano teacher. In 1819–27 he was organist of the Protestant church in Vienna, after which he returned to Dessau.

(3) Wilhelm Rust (*b* Dessau, 15 Aug 1822; *d* Leipzig, 2 May 1892). Editor, composer, organist and pianist, grandson of (1) Friedrich Wilhelm Rust. He studied the piano and organ with his uncle, (2) Wilhelm Karl Rust, and in 1840–43 studied composition under Friedrich Schneider. In 1849 he settled in Berlin as a teacher of the piano, singing and composition, and joined the Singakademie and the Bach Society, which he directed from 1862 to 1875. In 1861 he became organist of the church of St Luke, and in 1870 composition teacher at the Stern Conservatory. Meanwhile he was active as a composer and editor. In 1853 he was appointed Berlin representative of the Leipzig Bach-Gesellschaft and in 1858 chief editor of *Johann Sebastian Bachs Werke*. In 1878 he moved to Leipzig as organist of the Thomaskirche and teacher at the conservatory and in 1880 succeeded E. F. Richter as Kantor of the Thomasschule.

Rust's compositions, totalling about 50, are largely forgotten. They consist mostly of sacred songs with piano or organ accompaniment, choral or solo songs, and organ or piano works. He is chiefly remembered as a Bach editor, and the 26 volumes he edited for the Bach-Gesellschaft (1855–81; Jg.v, vii, ix–xiii, xv–xxiii, xxv, xxviii, suppl. Jg.iii, additions to Jg.iv, viii) were long regarded as models of their kind. His numerous prefaces to volumes in the edition contain useful discussions of performing practice and editorial technique.

BIBLIOGRAPHY

EitnerQ; *GerberL*; *GerberNL*

H. Mendel and A. Reissmann: *Musikalisches Conversations-Lexikon*, viii (Berlin, 1877) [incl. list of works for (3) Wilhelm Rust]

F. W. Hosaeus: *Friedrich Wilhelm Rust und das Dessauer Musikleben 1766–1796* (Dessau, 1882)

E. Prieger: *Friedrich Wilhelm Rust: ein Vorgänger Beethovens* (Cologne, 1894)

H. Kretzschmar: 'Bericht über die Bach-Gesellschaft', *Johann Sebastian Bachs Werke*, Jg.xlvi (Leipzig, 1899), p.xlv

E. Prieger: 'Rustiana', *Die Musik*, xii (1912–13), 269 [see also E. Neufeldt, ibid, 339]

V. d'Indy: 'Le cas Rust', *BSIM*, ix/4 (1913), 47 [see also E. Neufeldt, ibid, ix/12 (1913), 14, and d'Indy, ibid, ix/12 (1913), 21]

M. D. Calvocoressi: 'Friedrich Rust, his Editors and his Critics', *MT*, lv (1914), 14

—: 'The Rust Case: its Ending and its Moral', *MT*, lv (1914), 89

R. Czach: *Friedrich Wilhelm Rust* (Essen, 1927)

G. Folker and G. von Dadelsen: 'Rust', *MGG*

E. Forbes, ed.: *Thayer's Life of Beethoven* (Princeton, 1964, 2/1967), 439f, 466

RICHARD JONES

Rust [Rusti], Giacomo (*b* Rome, 1741; *d* Barcelona, 1786). Italian composer. He was perhaps of German descent, but was not related to F. W. Rust. He studied in Naples at the Turchini Conservatory and later in Rome under Rinaldo di Capua. From 1763 to 1777 he worked in Venice, where he brought out his first opera, *La contadina in corte* (1763). Between 1772 and 1776 he produced 14 more (two in collaboration). It was probably the popularity of these works in Italy that led the Archbishop of Salzburg to engage him for his court *cappella*, offering him 1000 gulden, an unusually high salary for Salzburg. Rust was appointed court Kapellmeister on 12 June 1777, but at the end of the year he asked to be relieved of his post, because the bad weather had affected his health. His plea was granted, but his ill-health allowed him to leave only in February 1778. Just before his departure he set Metastasio's *Il Parnaso confuso* for the consecration of the Archbishop of Olmütz. In Rust's absence the performance was conducted by Michael Haydn. Although Rust had been offered the post of *maestro di cappella* at Orvieto Cathedral, he returned to Venice and resumed his operatic career. In 1783 he became *maestro di cappella* at Barcelona Cathedral, where he remained until his death.

WORKS

OPERAS

VM – *Venice, Teatro S Moisè* VS – *Venice, Teatro S Samuele*

La contadina in corte (? G. Gozzi), VM, carn. 1763–4, *P-La*; La finta semplice (P. Mililotti), Bologna, Formagliari, spr. 1772, collab. G. Insanguine; L'isola d'Alcina (G. Bertati), Bologna, Formagliari, spr. 1772; L'avaro deluso (Bertati), Bologna, Formagliari, 1773, collab. G. Gazzaniga; L'idolo cinese (G. B. Lorenzi), VS, 28 Dec 1773, *I-MOe*, *P-La*; Il conte Baccellone (M. Coltellini, after Goldoni: La contessina), VM, aut. 1774; Li cavalieri lunatici, Venice, S Cassiano, aut. 1774

L'amor bizzaro (Bertati), VM, carn. 1775; Li due amanti in inganno, Venice, S Cassiano, carn. 1775, Act 2 by M. Rauzzini; Alessandro nelle Indie (Metastasio), VS, Ascension 1775; Il Baron di Terra Asciuta, VS, 26 Dec 1775; Il Socrate immaginario (Lorenzi), VS, carn. 1776; Calliroe (M. Verazi), Padua, Nuovo, June 1776, 1 aria *I-Pca*; Il Giove di Creta, Venice, S Cassiano, aut. 1776, *Gi(l)*; Li due protetti (P. A. Bagliacca), VM, 26 Dec 1776

Il Parnaso confuso (serenata, Metastasio), Salzburg, Court, 17 May 1778; Vologeso re de' Parti (Zeno), Venice, S Benedetto, 28 Dec 1778, *P-La*; Il talismano (Goldoni), Milan, Canobbiana, Sept 1779, Act 1 by Salieri, *I-Fc*; L'isola capricciosa (C. Mazzolà), VS, carn. 1780, *F-Pc*; Gli antiquari in Palmira (G. Carpani), Milan, La Scala, aut. 1780, *F-Pc*; Demofoonte (Metastasio), Florence, Pergola, aut. 1780, 1 aria *I-Gi(l)*; Il castellano deluso, Parma, Ducale, carn. 1781

Artaserse (Metastasio), Perugia, Civico, aut. 1781; Adriano in Siria (Metastasio), Turin, Regio, 26 Dec 1781, *P-La*; L'incognita fortunata (G. Ciliberti), Naples, Fondo, sum. 1782; La caccia di Enrico IV (A. Dian), VM, aut. 1783; L'incontri inaspettati, Rome, Capranica, Feb 1783; Il marito indolente (Mazzolà), Vienna, Court, 1784; Berenice (J. Durandi), Parma, carn. 1785–6, scena and aria pubd

Miscellaneous arias and ovs.: *A-Wgm*, *B-Br*, *D-Bds*, *Dlb*, *Mbs*, *E-Mn*, *I-Bc*, *Mc*, *MOe*

BIBLIOGRAPHY

EitnerQ; *FétisB*; *LaMusicaD*

E. Anderson, ed.: *The Letters of Mozart and his Family* (London, 1938, 2/1966)

E. Hintermaier: *Die Salzburger Hofkapelle von 1700 bis 1806: Organisation und Personal* (diss., U. of Salzburg, 1972), 343ff

ERNST HINTERMAIER

Rutge, Daniel. German musician, possibly identifiable with DANIEL SPEER.

Ruthenfranz, Robert (*b* Witten, 3 Sept 1905; *d* Witten, 29 Nov 1970). German composer, conductor and administrator. He studied at the Dortmund

OCT 30 1989

WG2. 27.10.89

WHEN THIS BOOK WAS CHARGED OUT THE
FOLLOWING PARTS WERE IN THE POCKET:

score	1				
vln.	1				

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

CIRCULATES ONLY WITH
ALL PERFORMING PARTS

M
295
R87
C.103
1984
c.1
MUSI